

F36
8:A96
1988
c.2

A W A R D S

IN THE

VISUAL ARTS

7



N.C. DOCUMENTS
CLEARINGHOUSE

JUL 17 2014

STATE LIBRARY OF
NORTH CAROLINA
RALEIGH



Digitized by the Internet Archive
in 2015

<https://archive.org/details/awardsinvisualar07sout>

AWARDS IN THE VISUAL ARTS 7

an exhibition of works by recipients of the seventh annual Awards in the Visual Arts

VERNON FISHER

JIM LUTES

JAMES HERBERT

MICHAEL NAKONECZNY

RONI HORN

CLIFFTON PEACOCK

DAVID IRELAND

JIM SANBORN

MIKE KELLEY

ANDRES SERRANO

26 May through 17 July, 1988

Los Angeles County Museum of Art
Los Angeles, California

11 September through 9 October, 1988

Carnegie-Mellon University Art Gallery
Pittsburgh, Pennsylvania

13 December through 29 January, 1989

Virginia Museum of Fine Arts
Richmond, Virginia

Published by the Southeastern Center for Contemporary Art,
Winston-Salem, North Carolina, on the occasion of the **Awards
in the Visual Arts 7** exhibition which was organized by the
Southeastern Center for Contemporary Art.

Library of Congress Catalogue Card Number: 84-50289
ISBN: 0-9611560-4-X

Copyright 1988 by the Southeastern Center for Contemporary
Art, P.O. Box 11927, 750 Marguerite Drive, Winston-Salem,
North Carolina 27116-1927. All rights reserved.

Price: \$20

Catalogue design: Vicki Kopf/SECCA
Editors: Virginia S. Rutter, Vicki Kopf/SECCA
Printing and typography: Winston Printing Company

Photo credits: pp. 25, 26, 27, 28, 29, 30 & 31, Dennis O'Kain;
pp. 36, 37, 38 & 42, Dorothy Zeidman; pp. 47 & 54, Henry
Bowles; pp. 48, 52 & 53, M. Lee Fatherree; p. 49, Abe
Frajndlich; pp. 50 & 51, David Ireland; pp. 60, 63, 64, 65, 66 &
67, Douglas M. Parker Studio; pp. 91 & 95, The Museum of
Fine Arts, Boston.

The Awards in the Visual Arts program is funded by

The Equitable Foundation
New York, New York

The Rockefeller Foundation
New York, New York

AVA is funded in part by a grant from the
National Endowment for the Arts
a federal agency, Washington, D.C.
The program is administered by the
Southeastern Center for Contemporary Art
Winston-Salem, North Carolina.

DEDICATION

The AVA 7 catalogue is dedicated to David H. Harris, president of The Equitable Foundation of The Equitable Life Assurance Society of the United States. Mr. Harris, representing The Equitable, joined with the representatives of The Rockefeller Foundation, the National Endowment for the Arts and the Southeastern Center for Contemporary Art to found the Awards in the Visual Arts in 1979.

His strong personal commitment to the AVA program, and his sensitive leadership and counsel has contributed greatly to the program's success. Mr. Harris brings to the program the rare combination of solid managerial expertise and the curiosity of an artist. The Awards in the Visual Arts has had no more valued and respected friend than David Harris.

CONTENTS

FOREWORD 6

by Ted Potter

OBJECTS AND BODIES: TEN ARTISTS IN SEARCH OF INTERIORITY 7

by Dr. Donald Kuspit

VERNON FISHER 14

JAMES HERBERT 24

RONI HORN 34

DAVID IRELAND 46

MIKE KELLEY 58

JIM LUTES 70

MICHAEL NAKONECZNY 80

CLIFFTON PEACOCK 90

JIM SANBORN 100

ANDRES SERRANO 108

EXHIBITION CHECKLIST 120

AVA GUIDELINES/PROCEDURES 124

AVA RECIPIENTS 1981-87 126

AVA 7 JURY 127

AVA EXECUTIVE COMMITTEE 128

AVA NATIONAL PROFESSIONAL COUNCIL 129

ACKNOWLEDGMENTS 130

FOREWORD

The seventh annual Awards in the Visual Arts (AVA) exhibition continues the program's mission of honoring the achievement and talent of American artists, where they work and live from coast to coast.

Each year, the 10 individual AVA award recipients are selected by a five-member national jury from a maximum of 500 artists nominated by a national network of 100 professionals in the field of American contemporary art. AVA assigns no curatorial concept or agenda to the selection jury. Should one emerge from the artists selected on their individual merits, then so be it.

As the AVA program gains more history each year, its four to five hundred artists nominated annually begins to provide study data concerning American artists that will be of considerable interest on many levels. One of the more obvious things that has become apparent over AVA's first seven years is the fairly consistent majority age level of the recipients each year. The AVA artist generally falls between the age of 35 and 45. Those who track this sort of information would categorize this as representing "threshold mid-career artists." There have been, of course, exceptions such as the 27-year-old Douglas Bourgeois from Gonzales, Louisiana, who received an AVA in the first year of the program and the 85-year-old Clyde Connell from Elm Grove, Louisiana, who was a recipient in the program's fifth year.

Computers are amazing and they are most certainly the window to the future. However, I still like to look at things a little more subjectively. The life of an artist is not an easy path to follow and only those with the strength and dedication of the

long distance runner, stay involved in this most unusual, demanding and mysterious lifestyle. AVA's contribution to this artist marathon can be likened to a much needed cup of water held out from the sideline between the 12- to 14-mile mark.

There are more opportunities now than ever before, but there are also more artists entering this race each year as well. There is hardly a university now that does not have a graduate program in the visual arts. It's somewhat like a giant hot air popcorn popper spilling forth hundreds of M.F.A. degrees each spring without a bowl to catch them. Life after the M.F.A. is not getting noticeably easier.

The up side of this equation is encouraging. There is an increased strength and resilience that can be perceived in the work of artists of the caliber of the AVA 7 award recipients. It's not easily pinned down, but their persistence and power go beyond a mere survival mentality to communicate streetwise and boardroom savvy. Their confidence now extends beyond the studio into areas that, in past decades, would have been left almost entirely in the hands of museum curators, gallery owners and dealers.

This expanded awareness and participation in their art and the path it takes beyond the studio is one of the most promising and healthy signs to emerge in the 80's. No longer are artists content as was Blanche in *A Streetcar Named Desire* to merely "rely on the kindness of strangers".

Ted Potter
AVA Director

OBJECTS AND BODIES: TEN ARTISTS IN SEARCH OF INTERIORITY

by Dr. Donald Kuspit

In art, the point of reference continues to be the subject . . . Granted, the subject cannot and must not speak the language of immediacy. But it can and does continue to articulate itself through things in their alienated and disfigured form. (1)

T. W. Adorno

As the helplessness of the independent subject grew more pronounced, inwardness became a blatant ideology, a mock image of an inner realm in which the silent majority tries to get compensation for what it misses out on in society. All this tends to make interiority increasingly shadowlike and insubstantial. And while art does not want simply to go along with these trends, it is impossible to conceive of art as wholly divorced from interiority. (2)

T. W. Adorno

The art here falls in two categories: works which utilize literally and eccentrically given — sometimes found — objects, placed in space to uncanny effect; and images of unmistakably fantastic or alienated figures. The artists of the first category are Vernon Fisher, Roni Horn, David Ireland, Jim Sanborn; the artists of the second category are James Herbert, Mike Kelley, Jim Lutes, Michael Nakoneczny, Cliffton Peacock, Andres Serrano. Not all the objects of the first category are sculptural, that is, given three dimensionally. For example, Fisher's *Objects in a Field* (1986) is a work on canvas. But what is represented are determinate objects in an indeterminate space, with which and through which they incongruously interact. The fantasy effect of the art of the second category — the sense of the figure inhabiting an inner realm, giving its bodily presence an uncanny expressive import (sometimes, as in Herbert's paintings, we seem to have a body messily inside out) — is not uniform, and not necessarily achieved by the same means. For example, in Serrano, it results from a kind of photographic distillation and ironic labelling of familiar images — a fresh visual rhapsodizing of specifically religious icons and generally iconic

forms made to be worshipped. In contrast, inherently deformed, misfit creatures exhibit themselves on Lutes' pictorial stage, not in the spirit of *Ecce Homo* but as though mocking our presumed normalcy. The tables are turned, they in effect putting us in question, abusing us with their abused presence.

My differentiation of the artists is a deliberate polarization, in part a strategy to bring order into an externally disparate group, arbitrarily thrown together as prizewinners, but it is also meant to affirm a fundamental truth about them all: with somewhat different means, and however unwittingly, their works embrace and confront the problem of selfhood, more particularly, the issue of the possibility of having an interior identity in this age when it is likely to seem as much of a chance construction as exterior identity. Identity in general has come to seem rather nominal; we no longer know what its substance is, yet we are preoccupied with its form. All these artists mean their works to project an inner realm that can withstand the outer world, a kind of sanctuary against externality. In Horn's and Ireland's very different installations we even seem to be directly in inner space.

The art here mediates what is essentially a survivor's sense of subjectivity — selfhood hiding out sometimes in apparently selfless objects, sometimes in very quirky looking bodies and strange scenarios. The question of identity is central to eighties art, and immediately answerable, it seems, only in two ways correlate with our two groups of artists: the subject is invisibly present in the mysterious objects it takes refuge in; or it is evident as a blatant misfit in the objective world, that is, not humanly fit — not sufficiently human — to inhabit the world but through that unfitness signalling the world's own inhumanity, unfitness to be inhabited. That is, the subject is either displaced into and safely ensconced in unworldly, even seemingly otherworldly — timeless — objects; or it is urgently uncomfortable in the world, implying that by the very nature of the world one can never feel at home in it — that

the world is disfigured, and infects the subject with this objective disfiguration. To adapt the psychoanalyst D. W. Winnicott's famous concept of the good-enough environment, we have either an art that creates an enigmatic environment good-enough for the sense of subjectivity to make itself manifest, or an enraged art that speaks out loudly about the bad-enough environment which the world is for the subject. The art in this exhibition participates significantly in the issue of eighties art: the "deep content" of the subject, as the German artist Dokoupil has called it. Like other eighties artists in the postmodernist situation of stylistic plenitude — a more appropriate term than pluralism, for plenitude suggests the possible equilibration of different styles, not their indifferent togetherness (that is, their integration rather than competition for place of privilege, exclusivity, and dominance) — the artists here utilize modernist styles in an idiomatic way to achieve new subjective effect. They attempt to articulate the apparently irreversible precarious condition of the self: the sense of it as a Humpty Dumpty that cannot quite be put back together again.

Before examining how these particular artists realize this goal in the stylistic order and expressive thrust of their works, it seems necessary to describe the issue of identity in a little greater detail, in effect demonstrating that it is inseparable from contemporary society and art. The self is revived as an issue neither out of a desire to deconstruct it — to show its collage character — nor to reconstruct it, that is, to heal its wounds, convey it as once again heroically whole — these are secondary reasons for the obsession with it — but rather because it is experienced as endangered, both from within and from the world. It is self-endangering, because it tends to overobjectify its own subjectivity — think of itself entirely in external rather than internal terms. In fact, it is plagued by a lack of terms to describe and assert itself — by the feeling that no existing language is appropriate to express it, or to be made over into itself (appropriated as its body), which is an ultimate expression of self-distrust. To engage and render what Adorno calls, in one of the epigraphs that head this essay, "the helplessness of the independent subject," is the avant-garde intellectual and artistic task and frontier today. It is an all the more difficult task — an all the more open, wild frontier — because it must be accomplished in the face of the "blatant ideology" of inwardness — perhaps at its most visible and farcical in the soap

operas — so pervasive in American society. (As we will see, America is the overt as well as covert theme of many of the works.) It must bypass the almost habitual American mocking of the "inner realm" in the very act of attempting to articulate it — an effect of mocking that is perhaps inescapable because 20th century America does not have the "sacred" language to describe inwardness that 19th century America had, and without the language the intimate thing itself does not seem to exist — in order to assert a sense of interiority that can hold its own against the exterior world. This seemingly impossible interiority must necessarily use elements of that world to affirm its own existence, but all these elements seem so tainted by blatant banality as to be subjectively uninhabitable — useless as metaphors to express inwardness. And yet, as we will see, many of the artists here can take the most mundane objects and give them subjective point.

The quickest and simplest way to make the point about how widespread and strongly felt — if not fully understood — the issue of basic identity is today, is by quoting two remarks by protagonists from disparate, even antithetical, fields of endeavor: politics and art. These remarks indicate that at bottom the same issue of identity is operational in both — that each is a means of disparately creating an identity under conditions inimical to existence itself. Thus, in discussing the conflict between the Israelis and Palestinians, Meron Benvenisti declares that it involves "atavistic fears of annihilation and issues of identity that are beyond politics." Moreover, these fears of annihilation involve something more "basic" than the question of "physical survival." (3) Eric Fischl says something not unrelated in observing that while "in the late seventies, the greatest risk was sincerity" — being that regressive thing (especially in art), a sincere self — in the eighties it is the only thing worth pursuing. It is most self-evident in German artists.

The German artists became noteworthy because they were working with a historical event that was guaranteed to be meaningful. It was the worst thing that had happened, they were the descendants of its perpetrators, and they were trying to figure out who they were in relation to it. The whole struggle for meaning since the 1970s has been a struggle for identity. It's pervasive, but most of us can't identify what happened except in personal terms . . . the Germans were hurt not just personally but culturally as well. It's very hard

for us in America to complain or to feel that our complaint is justified, because, after all, what are we complaining about? . . . we're most embarrassed about having believed in the superficial qualities of America, and it's hard to see yourself heroic in that light. But because the Germans were so devastated culturally, you can identify with their struggle for renewal.⁽⁴⁾

The problem of American artists is to engage the issue of identity through the "superficial qualities of America" — that is, just those qualities that militate against serious identity, which seem to make identity as such shallow and irrelevant — not at all an issue, because "don't all Americans have the same [superficial] identity?" There is no single catastrophic historical event through which the issue of American identity, if not identity as such, can be focused. Not the Civil War, not the Great Depression, nor the endless immigration into the country, distending its heterogeneity to the breaking point, so that unity seems more absurdly utopian than ever.

Nonetheless, American identity is as vulnerable — as subject to anxiety about annihilation — as German identity, if in a different way and for different reasons. The issue is to identify that way, those reasons. And to acknowledge the depth — even in America — of "disintegration anxiety," as the psychoanalyst Heinz Kohut calls it, an anxiety not unrelated to fear of death but in fact involving fear "not [of] physical extinction but loss of humanness: psychological death." "The attempt to describe disintegration anxiety is the attempt to describe the indescribable."⁽⁵⁾ In their own, very unGerman way, the American artists in this exhibition try to describe the indescribable, articulate often inarticulate disintegration anxiety — deal with the subtle loss of humanness that occurs in America.

In America, one is likely to be annihilated by superficiality, emanating from the everyday: humanness is threatened and finally destroyed by superficiality. In America, there is the mistaken notion that to be viable in daily life is to be successfully human. In America, everydayness is the ultimate arbiter of existence (the meaning of so-called pragmatism). Everyone must fit into the Procrustean bed of everydayness or he or she becomes persona non grata — is implicitly regarded as absurd, weird, freaky. (Indeed, we see a militant weirdness, freakiness in the exhibition's fantasists. They rip the scab of superficiality — mistaken for

sanity — from American life to reveal its underlying madness.) To want to be something other than self-evidently and unthinkingly everyday is supposedly a sign of pathology in America, an implicit lack of faith in America's ability to make every last one of us "somebody" (if nobody in particular).

How is one to create an identity — especially an artistic identity — in the face of a world in which every interior or exterior reality is threatened with reduction to superficial everyday terms, and eventually is so reduced, with violence to the sense of humanness? What is the point of having an identity when the American point is to be immediately identified as ordinary? The self is always recognized for less than it is in America, which is why it can never be more than it is. The problem facing the American artist is how to make an identity of any depth out of superficiality itself. (It is a problem that Warhol in particular and the Pop artists in general failed to solve, succumbing to and endorsing superficiality.) How is the artist to use superficiality to resist superficiality? How is he or she to have a complex identity in the face of the American penchant for "simply" being? American social realism ultimately succumbed to such simplicity, with its false innocence; the "new (sur)realism" — which the fantasists here represent — attempt to resist it, successfully I think, by vigorously asserting, in Adorno's words, "alienated and disfigured form," and demonstrating that the most superficial American appearances are at bottom alienated and disfigured.

The American artist has to manifest feelings of differentness, even to the point of malformation — deviancy? — in the face of the American ideal of straightshooting and straightforwardness. That there is a persistent streak of surreal differentness in contemporary American art — as in the exhibition's fantasists — shows the artist is able to acknowledge differentness by disfiguration and incongruity, and reflect the disfigurement and incongruities of American life. Out of the superficial visual — Hollywoodesque, comic strip — language which obscures reality in America, the artist has in fact created an insistent language of disfiguration and differentness. The American artist, especially the American artist outside of New York — the artists in this exhibition — necessarily feels like a freak in the heartland. (New York is hardly the most all-American place there is, although it is becoming less and less clear what all-Americanness is, if it ever was clear.) What makes the artists in

this exhibition special is that they dare articulate the psychomoral decadence of what passes for human in the heartland — Lutes' "sincere" Ollie North is perhaps the most succinct example of this — and that they dare articulate a spiritual alternative to the everyday American world, an alternative that resists and even dismisses it. I am of course back to the distinction with which I began this essay, the distinction between the figural fantasists and the uncanny spatialists — the new surrealists of the "disfigure" and the new spiritualists of space.

To further qualify — deepen — my distinction, I want to rearticulate it in terms of the psychoanalyst D. W. Winnicott's distinction between direct communication and the state of indirect communication conveyed by the notion of being incommunicado. I submit that the figural fantasists are trying to communicate interiority as directly as possible, while the installationists of the incommunicado, as the space workers might be called, are trying hard not to communicate or externalize interiority, but draw the spectator into it, as a kind of participant in a condition of internal communication — of incommunicado. They want to create a state of "active non-communication" or withdrawal to the inner realm, "because of the fact that communication so easily becomes linked with some degree of false or compliant object-relating,"(6) that is, with what Winnicott elsewhere calls being a false self. They want to create a sense of "silent or secret communication with subjective objects, carrying a sense of the real," and involve the spectator in that strange communication — induce it in him or her. They believe that "significant relating and communicating is silent."⁽⁷⁾ Theirs is an art of silence, effecting mystical "withdrawal into a personal inner world of sophisticated introjects,"(8) and drawing on the spectator's own inner silence, beyond his or her usual language — beyond the falseness of language, free of its power to distort interiority, to mislead about its nature. They want to reach the nonverbal condition of being beyond all the words of the world. In contrast, the fantasists verbalize the deformation of inwardness itself through the loud-speaking — the fairly shrieked — figure. The fantasists stretch figural communication to its limits, presenting figures that are so disfigured as to be almost unrecognizable — Herbert's figures are perhaps the extreme example of this — or else imbuing the figure with a sense of urgency that overwhelms the American love of everyday plain-speaking, undoes the sense of comfortable everyday existence that America sees as the sign of

fulfilled life — the sign of reconciliation between public and private life. The fantasists use the language of the unreconciled figure to vehemently mock the everyday.

In *Heart of Darkness* (1986), Fisher cuts into the minimalist cube and grid — epitomizing the universal language of modernist art — and implants a tumultuous, lurid seascape on the site of the wound he inflicts. The heart of darkness within the white cube becomes manifest — the sensual violence within the puritanical minimalism becomes startlingly visible. Nature explodes culture, in a sense of release from repression. Like a brilliant surgeon, Fisher lays the heart of rational modernism bare, a heart that, once it is revealed, can no longer be put back into — hidden in — the modernist body. The throbbing, bloody image of nature pulled from the indifferent body of art undermines it, if itself being an artistic feat. The contrast between picture of organic nature and sculpture of geometrical cube — both crystal clear, but each contradicting the other — is an incredibly precise articulation of the dialectic between subject and object in our age: of the way the subjective is latent in the objective, and must be wrenched from it in a deliberate act. Fisher shows how disruption of the objectively given in and of itself creates a sense of subjectivity. Fisher's work is also a perfect symbol of the age's pathology: the discrepancy between its rational surface and inwardly wild nature.

Fisher's work brilliantly bridges my two categories: it makes a "fantastic" statement about interiority, and at the same time creates a condition of incommunicado or inward communication, partly by its placement in space, partly by the unresolvable contrast — the discontinuity — that constitutes it. This method of contrast — of generating "difference" — is more or less standard in Fisher, if made fresh with every usage. By setting the codes of the socially/objectively and subjectively given in conflict, Fisher generates a sense of excruciating agony — an anxiety undermining both the sense of reality and of the substantiality of the subjective.

As in *Heart of Darkness*, the grid dominates in *Scenes from the American West* (1986). The object-ive all-American grid-covered shape is now Mickey Mouse's head, and irrational interiority is conveyed by the gestural/glyphic elements. Mickey also has a "heart," "feeling," however clichéd the language used to articulate it — as clichéd as his objective character and appearance. Both the subjectivist language of immediacy and the objectivist figural language acquire new import because of the

situation of contrast in which they are placed. The gesture becomes an incommunicado form, as it were, pointing inward rather than pressing outward, and the external form of Mickey Mouse is shattered. There is a similar point to the parachute "gesture" in the ironical *Descent of Man* (1986), a gesture which suggests the interiority of the living diagram of human muscles — the use or inner necessity, as it were, of these muscles.

Fisher's works have a postmodernist archaeological character that is typical of the exhibition's works. Whatever ideological point they make — and Fisher's works have a clear political and/or ecological dimension — the key to their character seems to me to be that they are presented as excavated sites, that is, as objective or neutral places that unexpectedly have something buried in them, which creates an aura of subjectivity around them. When what is hidden is revealed, it is regarded as subjective in import. In *Observing the Memory of Time* (1986), Fisher presents a colonial — all-American — white, wooden Doric column. Its upper half is freshly and cleanly painted; the paint on its lower half is worn thin with time. The socially objective column is subjectivized, as it were, by this temporalizing treatment. The suggestion of subjectivity is inscribed in its very skin, as it were. The photograph in the *Heart of Darkness* and in *Descent of Man* function as sensual signs — especially because of their coloration — of a subjectivity unexpectedly discovered on the site of an American object. The American artifact has an unexpected interiority, an unexpected depth of feeling and unnamable meaning associated with it. This sensual subjectivity disrupts the "reasonable," everyday object, discloses a discontinuity within its repressive discursiveness. (Discontinuity is an indication of release from repression, with its forced unity.) This in and of itself ignites subjectivity — seems like an inflamed subjectivity — suggesting an enigmatic interiority to the American world.

In Roni Horn we have the same sense of mystery, but it is generated not so much by the disruption of the ordinary object, as the substance of the scene. Taking strange little masses, some pigmented, some cast, some elevated on posts, some placed on the floor — objects whose timelessness is conveyed by the fact that Horn denies them any one date of being made (confirming the generally timeless effect of Horn's installation of the objects in empty space) — Horn locates us within an inner realm of introjects. Indeed, the post works have figural (totemic — ancestral) connotations, and all the

objects — including those elevated on the posts — seem like the relics of some past religious ritual: memories incarnate placed in sacred interior space. The sense of the discreetness of both the objects and their placement — the way they seem at once self-cathecting yet also available to the spectator for a peculiar contemplative intimacy — instantly "interiorizes" us, as it were. The objects are relentlessly incommunicado, that is, relentlessly self-communing — "ineffable" — yet their "offness" invites our own active silence, our own unconditional inwardness. Horn's works are secure in their silence, each eccentrically minimal object like a bit of silence from another world — a meteorite of silence that has fallen into our own, and become iconic, worshipped. Horn's installations force us into an introspective state, in search of the silence deep — that is, beyond language — within us.

Where Horn's installations and objects have a preciousness about them, Ireland's seem deceptively ordinary. The furniture in his East Carolina Cafeteria installation (1986) is everyday and old, and even the more "arty" installations, such as *Aftermath: Visions of Paradise* at MIT (1984), have a retardataire ("moderne") physicality. And when, in other installations, as at the Headlands Art Center, Ireland strips the space and puts a familiar table or chair in it, the effect is still of something everyday — but become peculiarly strange, unplaceable, that is, Ireland has created an "unplace." Ireland strips standard American spaces so that they become uncannily empty, or makes them seem timeless by suggesting that nothing has changed in them for some time. He thus in effect excavates an objective site to make it "memorable," that is, place it in subjective time, which is why it seems so unplaceable yet familiar. Everything in it has an archaeological aura, and was, indeed, recovered from the past. There is the same ahistoricizing, as it were, of ordinary space that we find in Horn — the same sense of entering a sacred space, if ostensibly different than Horn's sacred space. The point is that objects — whether specially created as in Horn's case or found as in Ireland's case — are placed in the alchemical space, transforming their import. Refined (Horn) or junk (Ireland) they are a *prima materia* transformed by the emptiness into a subjective marker.

Sanborn completes the group of spatialists, working with stone to create stage sets in which natural space is recreated as sacred architecture. His drama of contrasting cuts and colors of stone seems to be played out against the sublime space of

the American West. Sanborn is in effect restoring that much abused and dwindling openness by commemorating its constituents. There is a picturesque dimension to Sanborn's work, best understood in terms of Ruskin's distinction between the lower and higher picturesque. In the one case picturesque spatial effect is generated by means of external contrast, in the other the inherent sublimity of a thing is rendered. Sanborn gives us a sense of the inherent sublimity of stone, and of the power latent in the picturesque by setting up contrasts between kinds of stone, and building primitive structures of stone. Stone has become narrative in Sanborn's spatial use of it, and each stone lyrical in itself.

Among the figural fantasists, Herbert is in a class by himself, using gestural means to create horrific creatures that are in effect self-projections. Herbert works in a trance, generating his hallucinations in a fever of "expression." The hypermanic character of his paintings seems to belie Winnicott's idea that the manic is a defense against the sense of tragedy, enigma, death, and mystery. In fact, Herbert has fused manic affirmation with the "negative" it would defend against. Fate — if it may be called that — is visible within the manic. Indeed, it is impossible to determine whether Herbert's works are constructive or destructive in character. It is as though he is creating his epic creatures out of a destructive impulse, or lends his own destructiveness their life. Herbert shows there is still life in gesturalism, and like the best gestural work his seems simultaneously vital and disintegrative.

In Kelley and Nakoneczny we have what is essentially a comic strip, illustrative mode of articulation used to make a far from comical point. Nakoneczny presents disfigured, all-American figures — look at the American flag trunks on the boxer in *Black and Blue* — in everyday situations which become peculiarly horrific. For all their apparent funniness, the toylike little figures, and the not entirely coherent narrative, are a devastating commentary on the trivializing character of American everydayness. Dailiness has become morbid and stupid in Nakoneczny's mocking works, often presented as mock altarpieces — central pictures with silly little "wings" — as in *Bastard's Rebellion* and *Power of Babble* (both 1986). The funniness is because Nakoneczny is poking nasty fun at American life. In Kelley's works, American artifacts — the cone in *Perversion of the Cone*, the fountain in *Booth's Puddle* — are presented in a similar mocking way. The irony is more matter-of-fact, although

sometimes Kelley addresses the spectator in a relatively direct way, giving up his insinuating mode, as in *Spelunking*, where the spectator is in effect told that "sometimes you have to go on all fours, sometimes even crawl . . . crawl worm!!" In *Little Side Cave* the spectator is in fact being addressed, his banality being emphasized by asking him whether he is Lincoln or Christ (pictured). Kelley uses a platitudinous, instantaneously communicable, populist style, getting under the spectator's skin before he or she realizes it. As with Nakoneczny, the aim is instant, shocking communication — the aim is to upset the spectator by putting him in a position in which he cannot help but identify with the scene, that is, personally identify through what seems most superficial in it. In both artists a language of visual superficiality — a seemingly banal, all too familiar visual language — is used to create a subjectively explosive effect, even to intimidate the spectator.

In Lutes' pictures we have macabre little figures, some obviously grotesque, in what can only be described as scenes of decay. An obscure mess is disconcertingly apparent in *Inherited Sins* (1987), and the brain in *Head in Fog*, *Mind in the Gutter*, *Brain on the Shelf* (1987) also seems like a bit of a mess. The realism of the scene is undermined by the irrational presence — not unlike the *Kappa Scalp* with which Kelley tries to horrify us, or the dreadlocks by which Serrano tries to instill *Dread* (as the work is titled) in us. For me Lutes' *Sink of Destiny* (1986) is emblematic of all of his works, from the already mentioned picture dealing with Ollie North to the obvious self-caricaturing, deformed creature of *Paradise Without a Match* (1985), the crippled, infantile *Consumer* (1987), and toilet-eared creature of *Mondo Condo* (1986), namely, the crumminess of American life — the crumminess that is inherent in its superficiality, yet suggestive of the rot within that superficiality. The unshaven Ollie North taking the oath of honesty tells it all: he is in fact dishonest, a liar who doesn't even know what the truth is, or why it is important. This same aura of crumminess, suggesting the morally decadent subjective reality underneath American superficiality, is also evident in Kelley's and Nakoneczny's works. It is the dubious adulthood within the puerile American scene — the reality within the farcical superficiality. There is a devastating subjective realism within the comic strip realism — rendered in different, surrealizing styles — of Kelley, Lutes, and Nakoneczny.

In Peacock's art the sense of subjectivity comes through a strangely morbid anonymous figure. The

figure burns, or carries a dead weight, or rests as though dead to the world, or runs in place, or, like the cat in *Herald* (1986), leaps from nowhere to nowhere. All of Peacock's figures are isolated in a void, articulated with a quiet painterly drama. Indeed, there is an air of desperate quietism to Peacock's images, which have the look of spontaneously appearing in memory, and about to fade back into oblivion. It is as though he was illustrating Thoreau's assertion that "the mass of men live lives of quiet desperation." Again, the essentially banal figure becomes haunting and haunted, belying its banality. Peacock's figures belong to an interior world, and are so caught up in their own interiority — so self-involved — as to be out of this world, as it were.

Like Herbert and Fisher, Serrano is in a class by himself, making works which are not so much idiomatic articulations of familiar stylistic modes, as peculiarly independent attempts to synthesize existing modes. Where Herbert fuses the violently gestural and figural, and Fisher fuses three and two dimensions, and the abstract and representational, Serrano plays hard and fast with the borderline between the hallucinatory and the iconic, suggesting that meditation is an hallucinatory activity. The brilliant red of Serrano's work takes on an iconic, hallucinatory character of its own, apart from whatever it might be background to — for example, the cactus in *Cactus Blood* — or nuance, for example, Christ on the cross in *Piss Christ*. In *Milk Blood* (1986), *Circle of Blood* (1987), and *Blood Stain* (1987), this finely tuned, keyed up red — this burning blood red — is a target in its own right: a pure hallucinated reality, uncannily present. (That is, evoking more than we consciously know.) What has all this to do with using American superficiality to create a sense of subjective depth that undermines it? Serrano takes overobjectified images — not only inherently religious images such as that of Christ, but what we might call religionized images, such as that of the female figure in *Piss Elegance* (1987) — and by staging them as isolated absolutes, thus making them emphatic, and "bloodying" them, that is, casting them in a haze of blood, he gives them a strong, bizarre subjective connotation. One can connect this with a morbid, sadistic — flagellant — Catholicism, as has been done, but in fact I think they are against American superficiality, which denies the "life blood" in things. In a stagey way that makes his choice of figures representative of a murky depth within American superficiality, and that seems to summarize the meditational/hallucinatory

character of much of this century's abstraction, Serrano creates a startling subjective aura around his figures by violating them with blood, or rather, by pumping the blood back into them — more subjective blood than they need, as we see from the fact that it spills all over the picture. And indeed, subjectivity seeps through the pores of all these pictures.

(1) T. W. Adorno, *Aesthetic Theory* (London, Routledge & Kegan Paul, 1984), pp. 63, 172.

(2) *Ibid.*, pp. 169-70.

(3) Meron Benvenisti, "Israel's 'Apocalypse Now,'" *Newsweek*, January 25, 1988, p. 33.

(4) Donald Kuspit, *An Interview with Eric Fischl* (New York, Random House, 1987; Vintage Books), p. 63.

(5) Heinz Kohut, *How Does Analysis Cure?* (Chicago, University of Chicago Press, 1984), p. 16.

(6) D. W. Winnicott, *The Maturational Processes and the Facilitating Environment* (New York, International Universities Press, 1965), p. 184.

(7) *Ibid.*

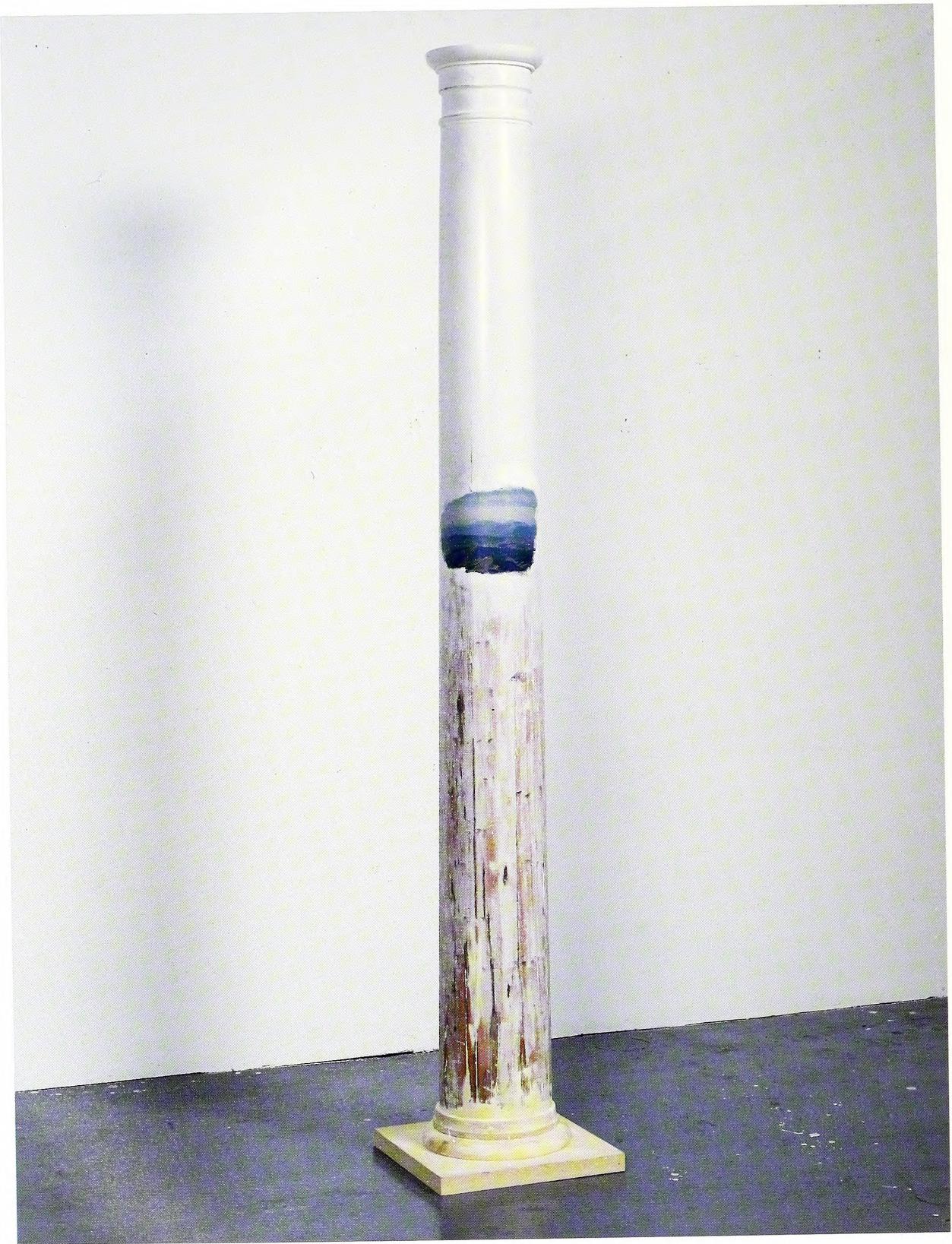
(8) *Ibid.*, p. 185.

Dr. Donald Kuspit is the winner of the 1983 Frank Jewett Mather Award for Distinction in Art Criticism, presented by the College Art Association. Dr. Kuspit is a professor of art history and philosophy at the State University of New York at Stony Brook.

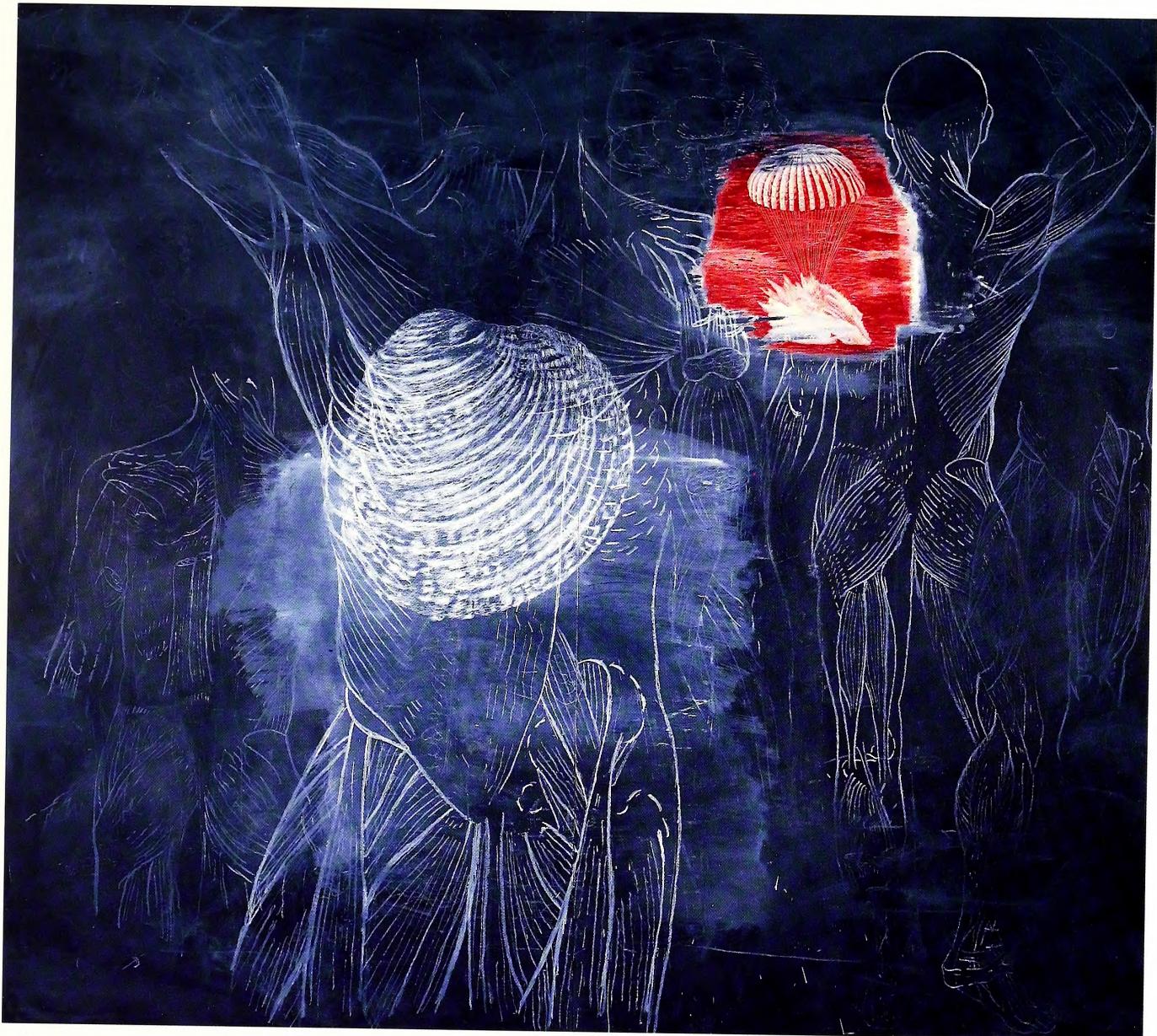
VERNON FISHER



Observing the Memory of Water 1985
oil and acrylic on plywood
24 x 24½ x 3 inches

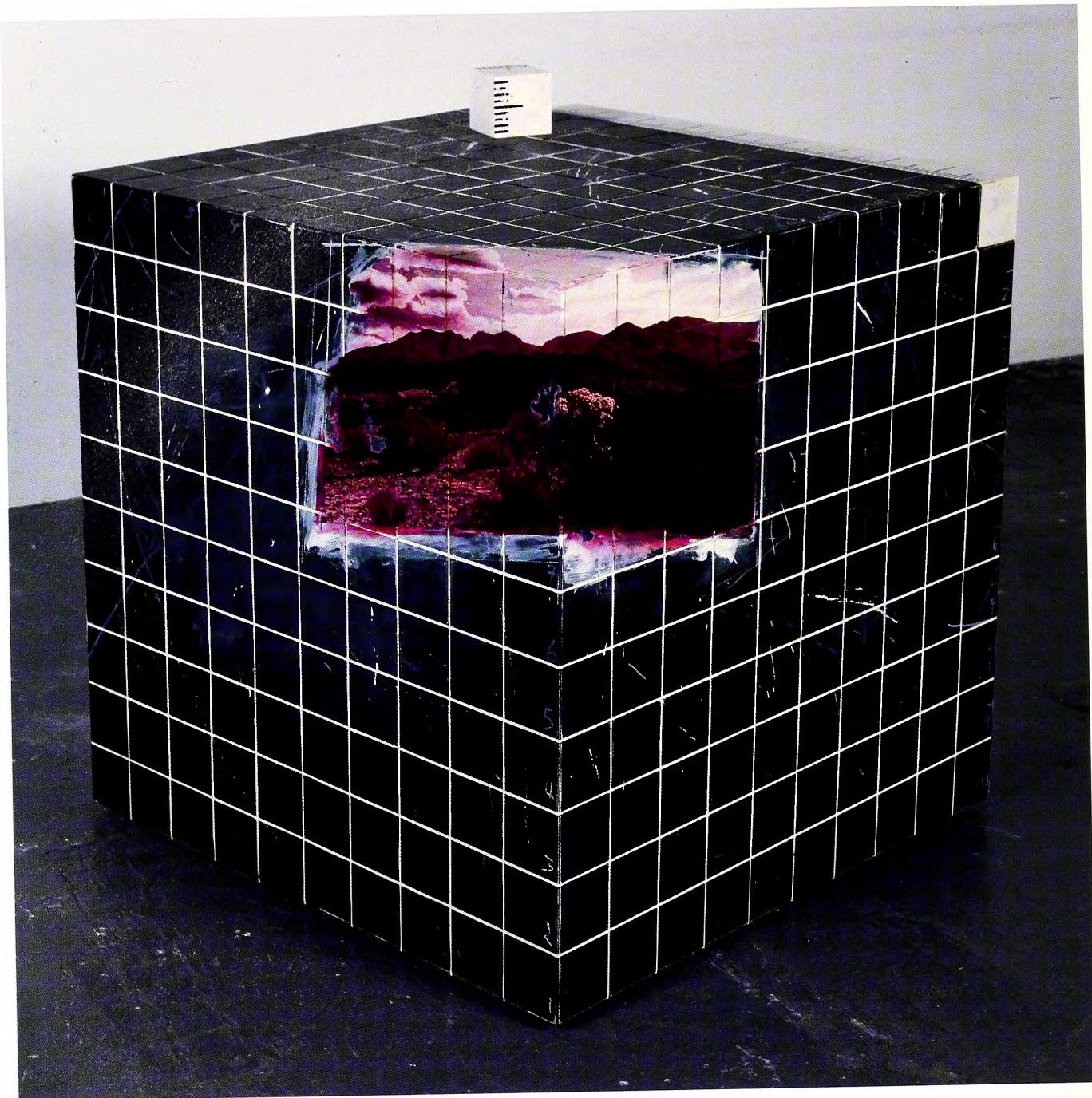


Observing the Memory of Time 1986
oil on wood
97 x 17 x 17 inches

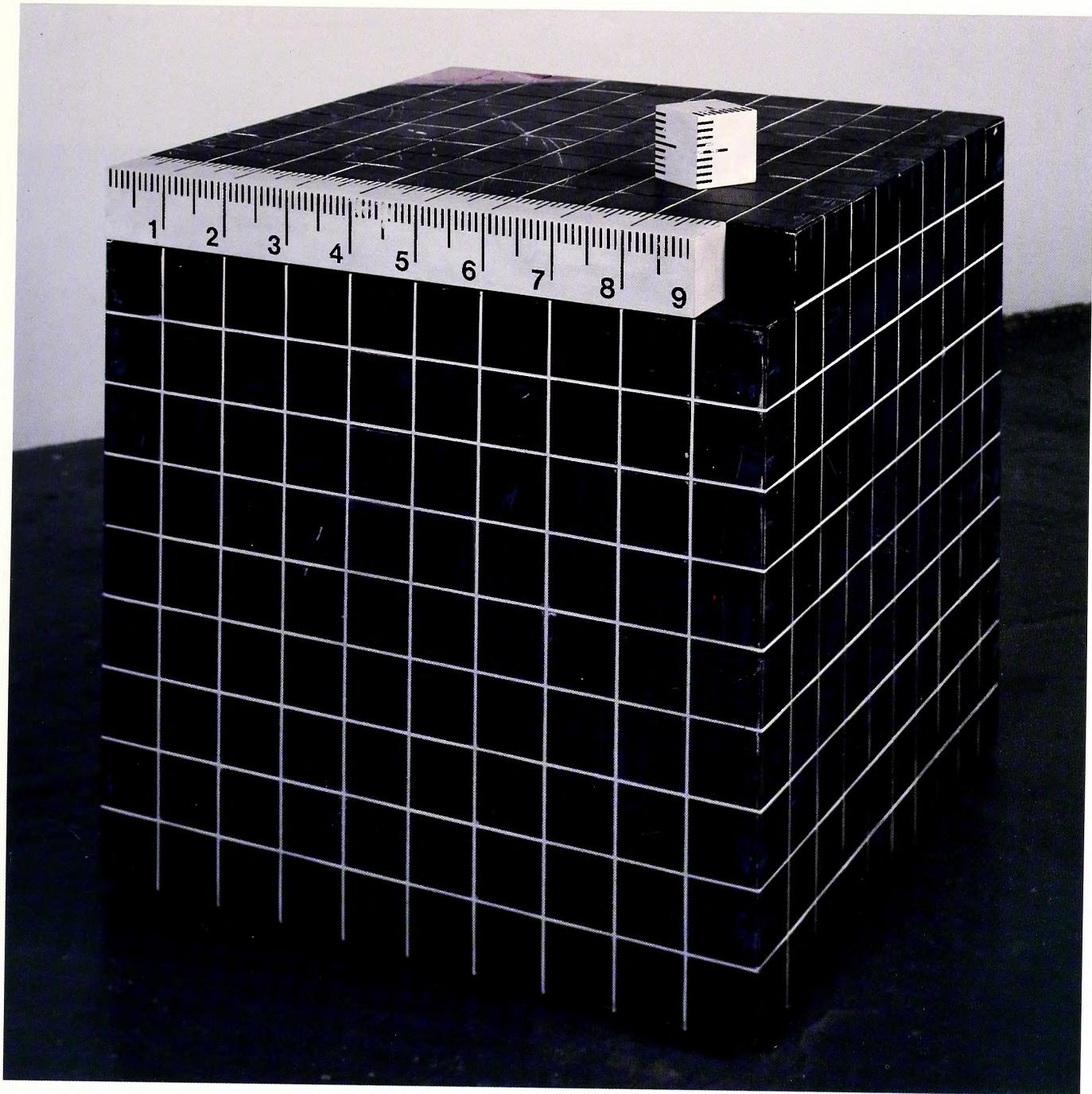


Descent of Man 1986

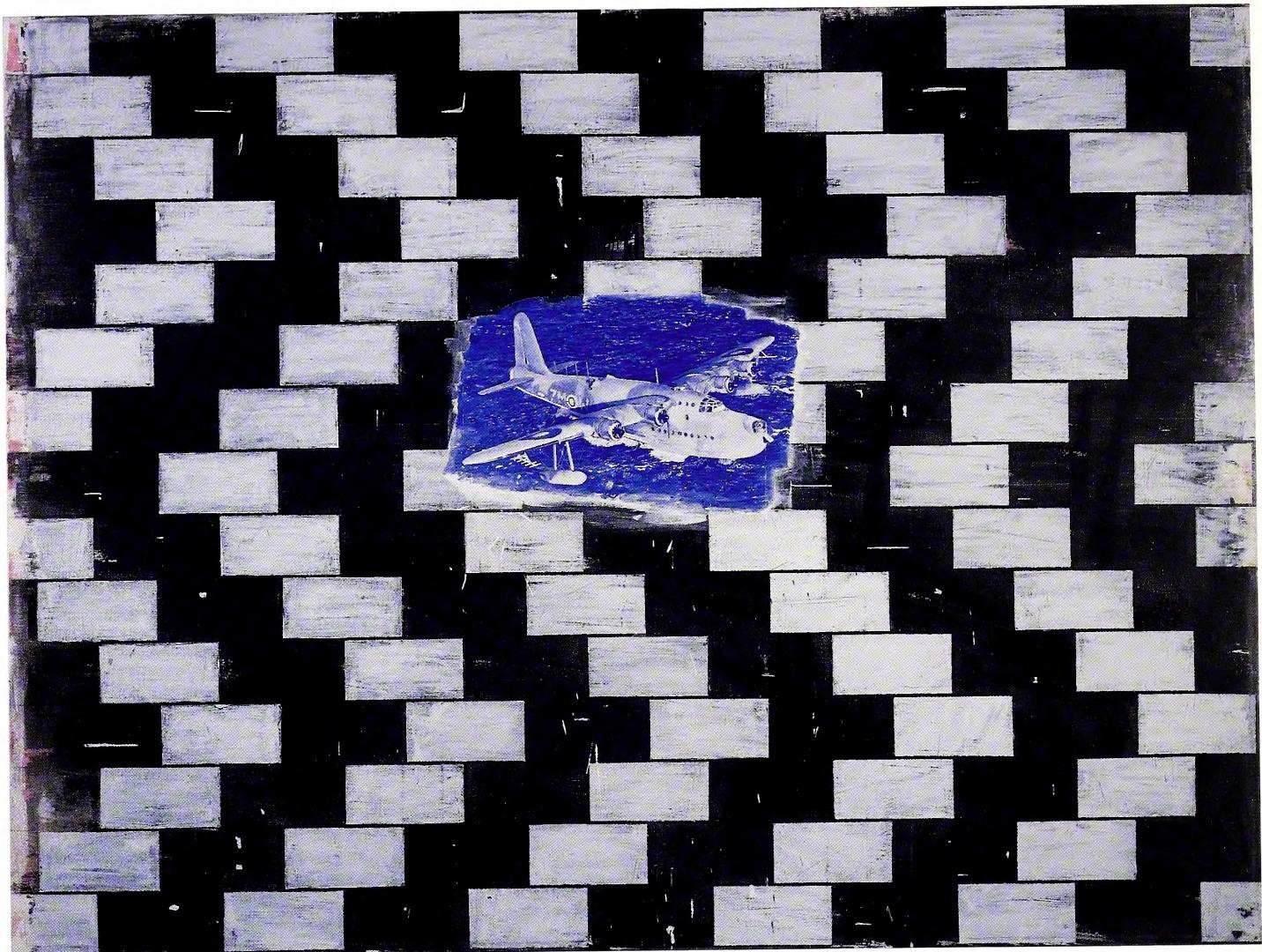
oil, paintstick, blackboard slating on wood
106½ x 119 x 5¼ inches



Heart of Darkness 1986 (side A)
oil on blackboard slating on wood
39 $\frac{1}{4}$ x 39 $\frac{1}{4}$ x 39 $\frac{1}{4}$ inches



Heart of Darkness 1986 (side B)
oil on blackboard slating on wood
 $39\frac{1}{4} \times 39\frac{1}{4} \times 39\frac{1}{4}$ inches



Interruption in a Field 1986
oil and acrylic on canvas
81½ × 109 inches

VERNON FISHER

Born 1943, Fort Worth, Texas
Resides in Fort Worth, Texas

Education:

Hardin-Simmons University, Abilene, Texas, B.A., 1967
University of Illinois, Urbana, M.F.A., 1969

Position:

Professor of Art, North Texas State University, Denton
and self-employed

Grants:

1984 Louis Comfort Tiffany Foundation
1982 National Endowment for the Arts
1981 National Endowment for the Arts
1975 National Endowment for the Arts
1969 University Fellow in Art, University of Illinois
1968 University Fellow in Art, University of Illinois

Solo Exhibitions:

1987 Barbara Gladstone Gallery, New York
Tilden-Foley Gallery, New Orleans, Louisiana
1986 Asher-Faure Gallery, Los Angeles, California
1985 Butler Gallery, Houston, Texas
1984 Barbara Gladstone Gallery, New York
1983 Barbara Gladstone Gallery, New York
Madison Art Center, Wisconsin
1982 Galerie T'Venster, Rotterdam, Holland
Delahunty Gallery, Dallas, Texas
1981 Franklin Furnace, New York
Barbara Gladstone Gallery, New York
Delahunty Gallery, Dallas, Texas
1980 Denise Rene/Hans Mayer Gallery, Düsseldorf,
Germany
Contemporary Arts Museum, Houston, Texas
1979 Delahunty Gallery, Dallas, Texas
1977 Delahunty Gallery, Dallas, Texas

Group Exhibitions:

1987 "Avant-Garde in the Eighties", Los Angeles
County Museum of Art, California
"Past Imperfect: Eric Fischl/Vernon Fisher/Laurie
Simmons," Traveling exhibition to Knight
Gallery/Spirit Square Center for the Arts,
Charlotte, North Carolina; Contemporary Arts
Center, Cincinnati, Ohio; Institute of
Contemporary Art, University of Pennsylvania,
Philadelphia

"Cosmic Iconoclasm", Institute of Contemporary
Arts, London, England, Traveling exhibition
to Douglas Hyde Gallery, Dublin, Ireland;
Cornerhouse Gallery, Manchester, England;
Círculo des Belles Arts, Madrid, Spain;
Kunstmuseum Berne

"Complimentary Pairs", Hiram Butler Gallery,
Houston, Texas

1986 "Public and Private: American Prints Today,
the 24th National Print Exhibition",
Brooklyn Museum, New York

"New Orleans Triennial, The Centennial
Exhibition", New Orleans Museum,
Louisiana

"Seventy-Fifth American Exhibition", Art
Institute of Chicago, Illinois

"The Texas Landscape, 1900-1986", Houston
Museum of Fine Arts, Texas

"Wallworks", John Weber Gallery, New York

"A Sense of Place: Contemporary Southern Art",
MCAD Gallery, Minneapolis, Minnesota

"Memento Mori", Centro Cultural Arte
Contemporaneo, Mexico City, Mexico

"Text & Image, The Wording of American Art",
Holly Solomon Gallery, New York

1985 "Psychodramas", Philadelphia Art Alliance,
Pennsylvania

"Comic Relief", Barry Whistler Gallery, Dallas,
Texas

"Drawings", Barbara Toll Gallery, New York and
Knight Gallery/Spirit Square Center for the
Arts, Charlotte, North Carolina

1984 "New American Painting", Archer M. Huntington
Gallery, University of Texas, Austin

"Verbally Charged Images", Independent
Curators, Inc., New York

"The Shadow of the Bomb", Mount Holyoke
College Art Museum and University Gallery,
University of Massachusetts

"Content: A Contemporary Focus 1974-1984",
Hirshhorn Museum and Sculpture Garden,
Washington, DC

"Narrative Forms", Musco Ruffino Tamayo,
Mexico City, Mexico

1983 "1984", Ronald Feldman Gallery, New York,
sponsored by the Ronald Feldman Gallery
and the *Village Voice*

"Fact and Fiction: James Surls, Roy Fridge,
Vernon Fisher", Aspen Center for Visual
Arts, Colorado

“38th Corcoran Biennial Exhibition of American Painting”, Corcoran Gallery of Art, Washington, DC

“Southern Fictions”, Contemporary Arts Museum, Houston, Texas

“The Comic Art Show”, Whitney Museum of American Art, Downtown Branch, New York

“Language, Drama, Source and Vision”, The New Museum, New York

“Fragment/Fragmentary/Fragmentation”, The New Britain Museum of American Art, Connecticut

1982 “Fifth India Triennial”, New Delhi, India

“Painting and Sculpture Today 1982”, Indianapolis Museum of Art, Indiana

“The Americans: The Collage”, Contemporary Arts Museum, Houston, Texas

“Still Modern After All These Years”, Chrysler Museum, Norfolk, Virginia

“Mediums of Language: Installations by Vernon Fisher, Paul Sharits and Myrel Chernick”, Hayden Gallery, M.I.T., Cambridge, Massachusetts

1981 “19 Artists — Emergent Americans: 1981 Exxon National Exhibition”, Solomon R. Guggenheim Museum, New York

“1981 Biennial Exhibition”, Whitney Museum of American Art, New York

“Directions 1981”, Hirshhorn Museum and Sculpture Garden, Washington, DC

“A Texas Group Show 1981”, Charles Cowles Gallery, New York

“The Southern Voice: Terry Allen, Vernon Fisher, Ed McGowin”, Fort Worth Art Museum, Texas

“Currents: The New Mannerism”, Jacksonville Art Museum, Florida

Bibliography:

1987 Larson, Kay; “Art”, *New York Magazine*, review, p. 112, March 9

Gambrell, Jamey; “Texas: State of the Art”, *Art in America*, pp. 114-130, ill., March

1986 Gardner, Colin; “The Unpredictable and the Deconstructive”, *Artweek*, p. 1, ill., June

1985 Freudenheim, Susan; “Vernon Fisher: At Home on the Range”, *Artforum*, pp. 93-96, ill., October

Princenthal, Nancy; “Vernon Fisher”, *ARTnews*, p. 144, ill., February

1984 Indiana, Gary; “Vernon Fisher at Barbara Gladstone”, *Art in America*, pp. 166-167, ill., December

Yard, Sallary; “The Shadow of the Bomb”, *Arts Magazine*, pp. 73-82, ill., April

1983 Princenthal, Nancy; “Vernon Fisher”, *ARTnews*, September

Publications:

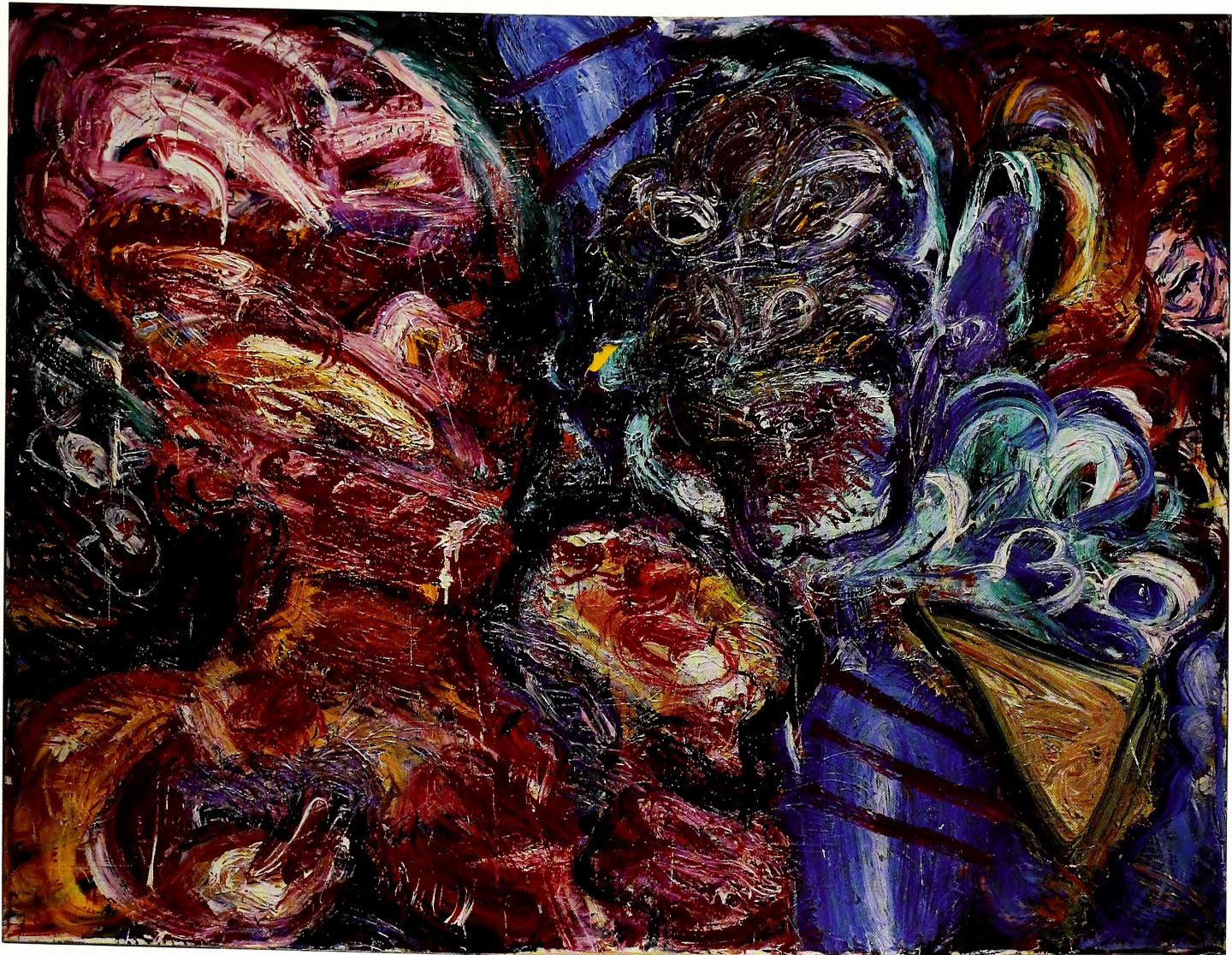
1987 “Navigating by the Stars”, a collection of short fiction, *Landfall Press*, Chicago

1981 “Four Stories: Deaf Mute, Desert Malevich, Lecture on Photography, President’s Golf Lesson”, *The Paris Review*, ed. by George A. Plimpton, Peter Matthiessen, Donald Hall, Robert B. Silvers, Blair Fuller, Maxine Groffsky, Fayette Hickox; Flushing, New York: *The Paris Review*, Inc., vol. 23, no. 80, Summer

1980 “A Childhood Friend”, Cover, *WhiteWalls*, ed. by Buzz Spector, Reagan Upshaw, Roberta Upshaw; Chicago: *WhiteWalls*, Inc., no. 4, Summer

1979 “Five Stories”, *WhiteWalls*, ed. by Buzz Spector, Reagan Upshaw, Roberta Upshaw; Chicago: *WhiteWalls*, Inc., no. 2, Winter-Spring

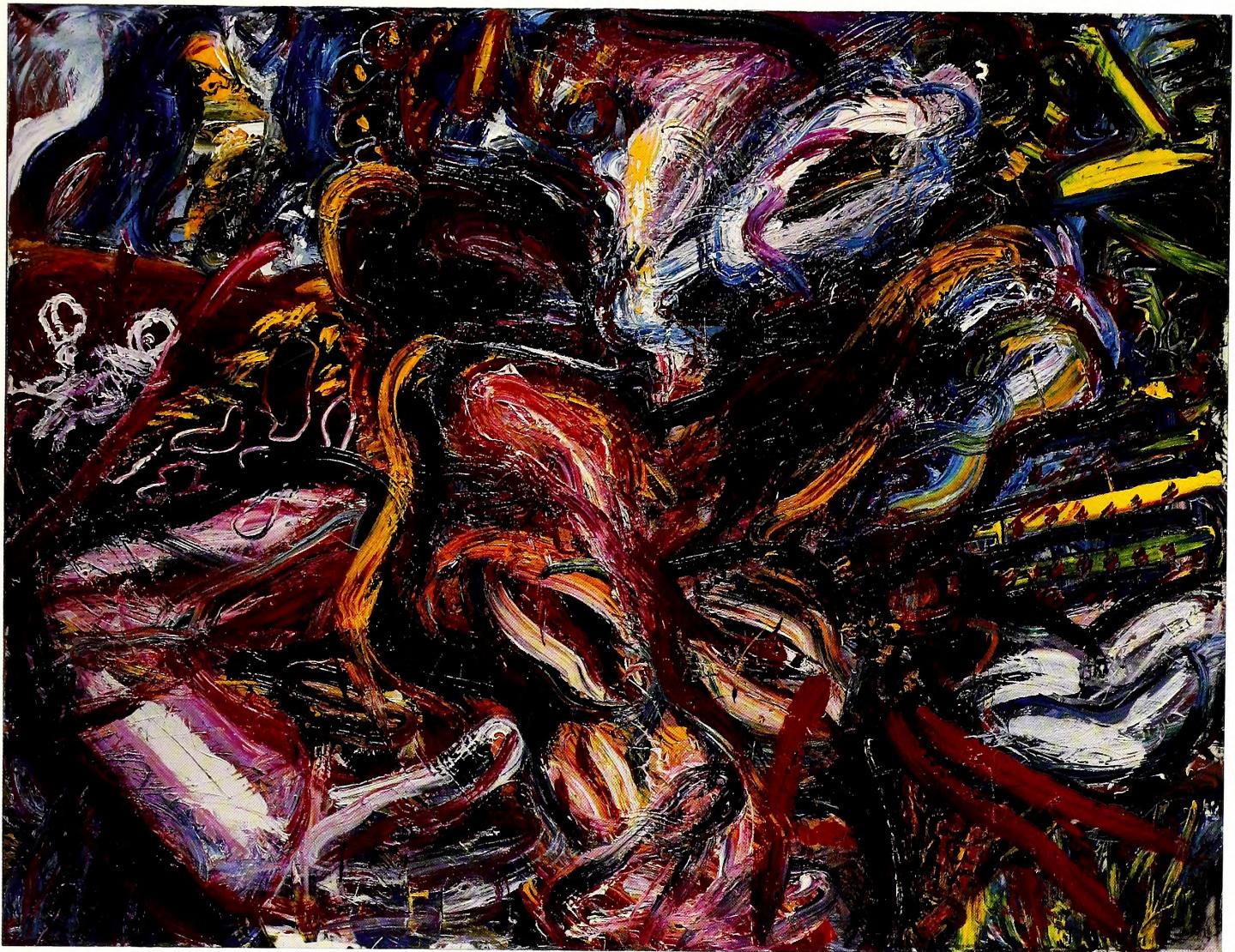
J A M E S H E R B E R T



Three Figures 1983
acrylic on canvas
115 × 150 inches

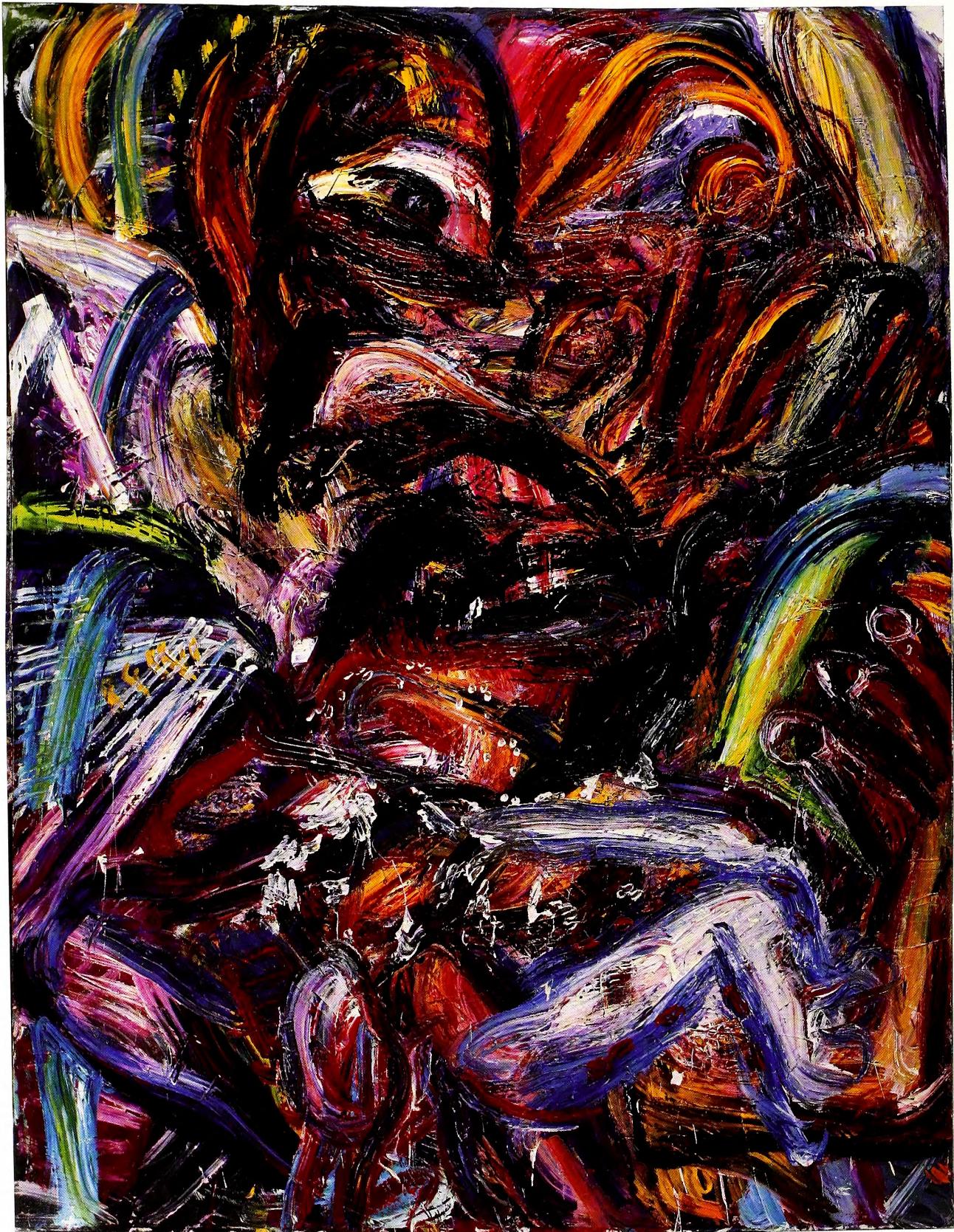


Green Orbs 1984
acrylic on canvas
115 x 150 inches

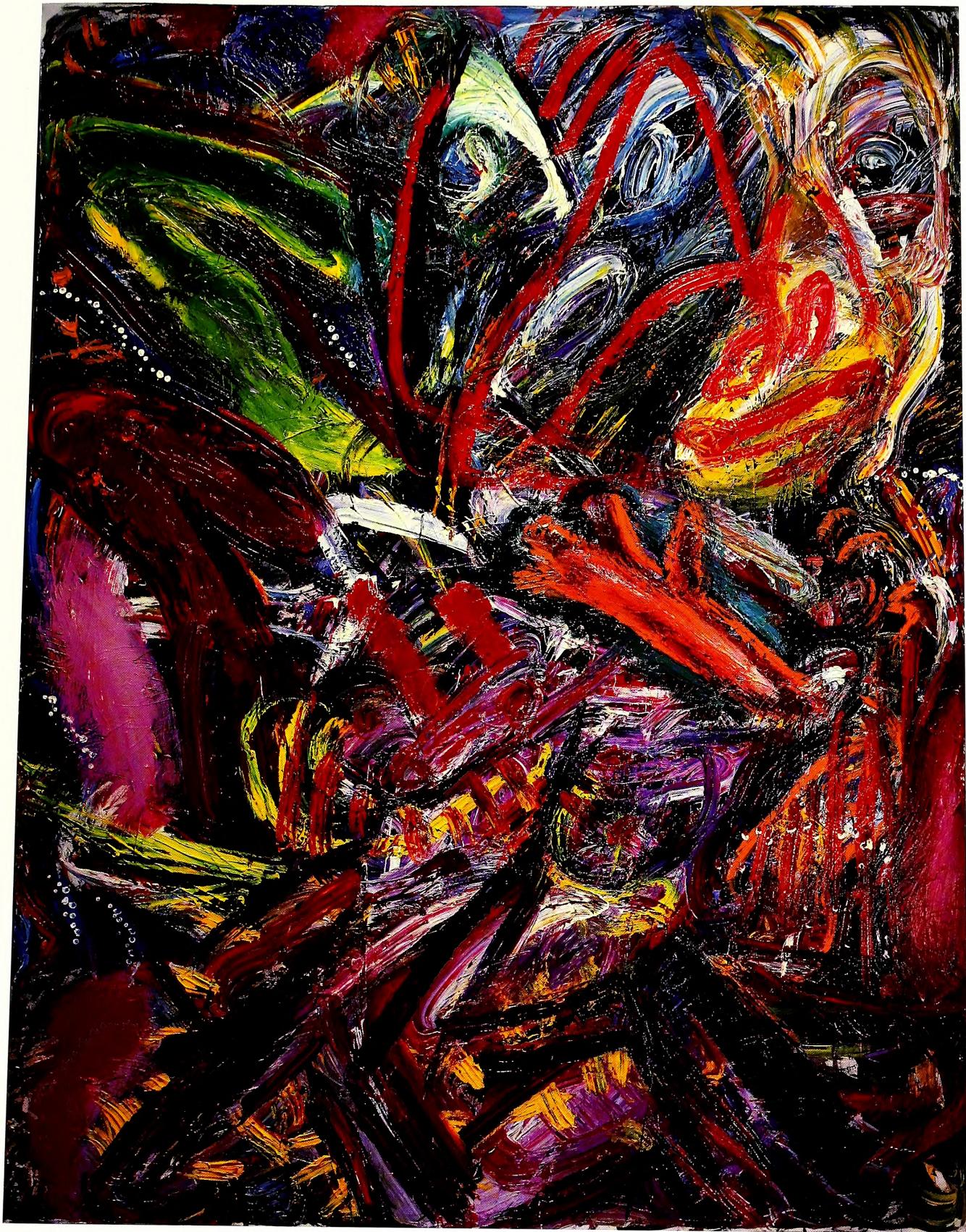


Haskell's Dream 1984

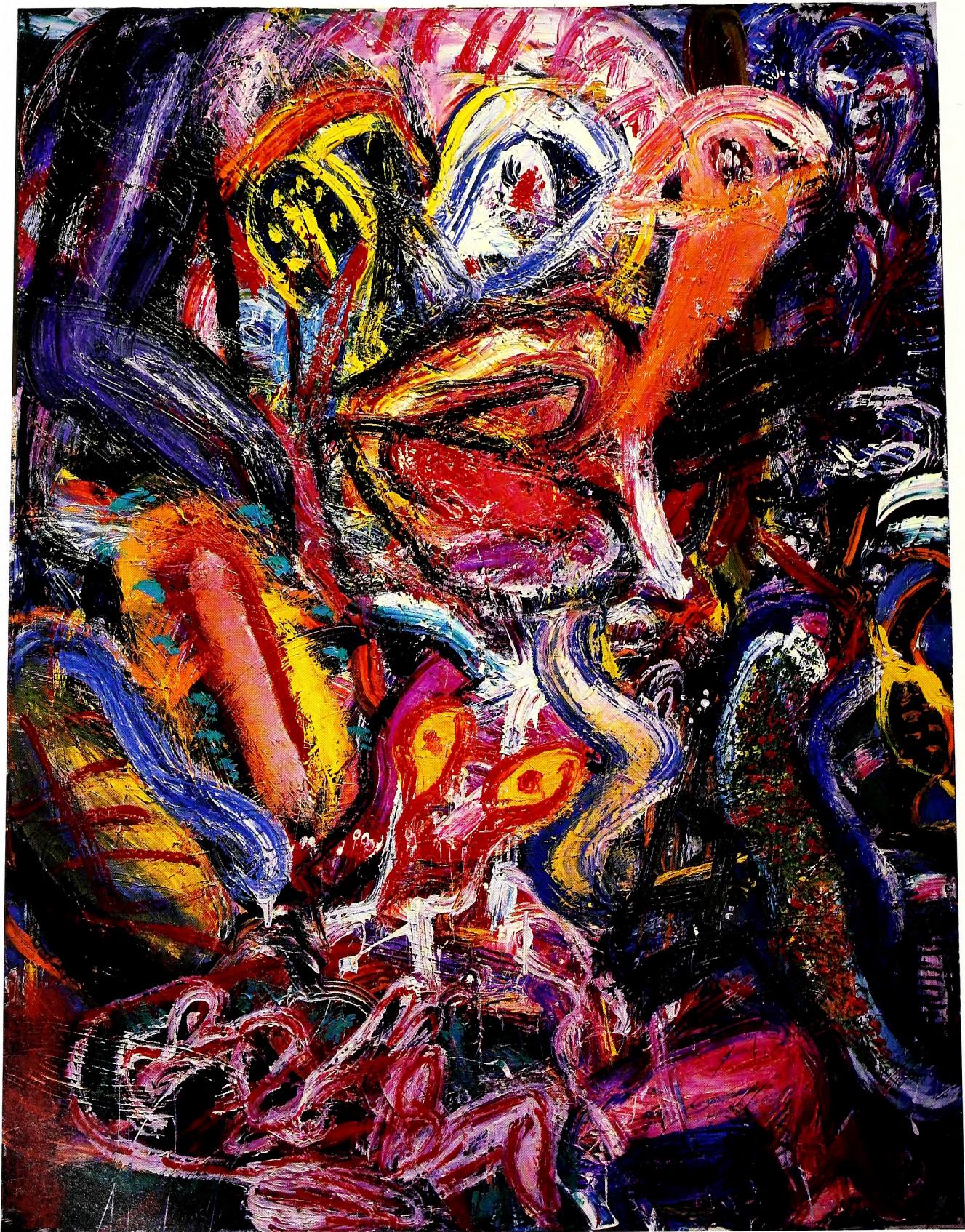
acrylic on canvas
115 x 150 inches



Dog Boy 1987
acrylic on canvas
150 × 115 inches



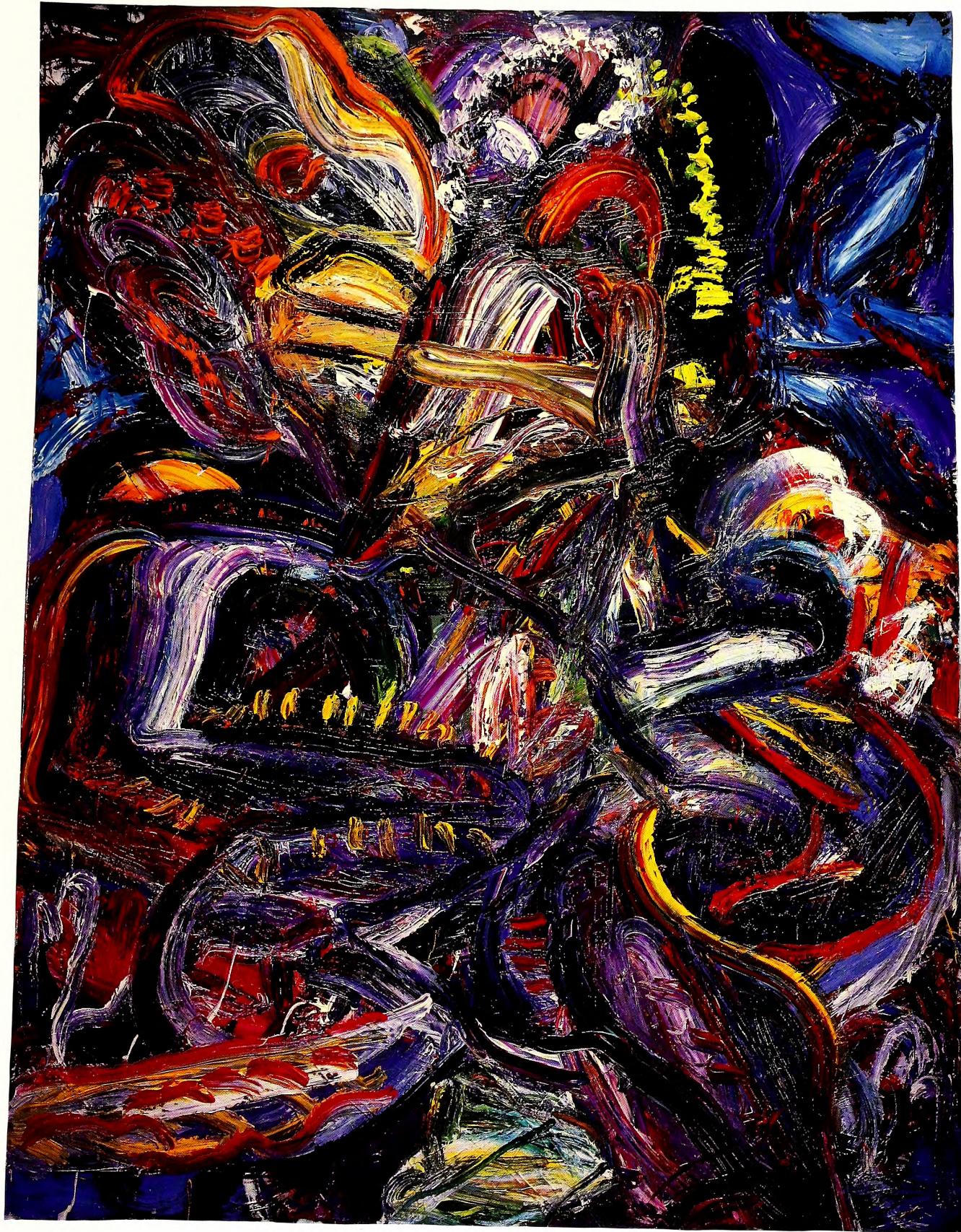
Red Dancers 1987
acrylic on canvas
150 x 115 inches



Two Figures 1987

acrylic on canvas

150 x 115 inches



Vidalia 1987
acrylic on canvas
150 × 115 inches

J A M E S H E R B E R T

Born 1938, Boston, Massachusetts
Resides in Athens, Georgia

Education:

Dartmouth College, Hanover, New Hampshire, B.A., 1960
University of Colorado, Boulder, M.F.A., 1962

Position:

Professor of Art, University of Georgia, Athens and
self-employed

Grants:

1982 National Endowment for the Arts
1981 National Endowment for the Arts Collaboration
 Grant
1980 Louis Comfort Tiffany Foundation
1977-78 NEA/SECCA Southeastern Artists Fellowship
1974 National Endowment for the Arts
1972 John Simon Guggenheim Memorial Foundation
1971 MacDowell Colony Fellowship
1969 American Film Institute
1960 Woodrow Wilson Foundation

Awards:

1984 First Prize, Sinking Creek Film Festival
 Nashville, Tennessee for "Cantico"
1983 First Prize, American Film Festival, for "Cantico"

Solo Exhibitions:

1983 Kipnis Gallery, Atlanta, Georgia
1979 Retrospective Exhibition, High Museum of Art,
 Atlanta, Georgia
1978 Heath Gallery, Atlanta, Georgia
 Southeastern Center for Contemporary Art,
 Winston-Salem, North Carolina
1976 Pointdexter Gallery, New York
1974 Dick Jemison Gallery, Birmingham, Alabama
 Pointdexter Gallery, New York
1973 Image South Gallery, Atlanta, Georgia
1972 Pointdexter Gallery, New York

Group Exhibitions:

1987 Atlanta Arts Festival, Georgia
 "New South Group", 112 Greene Street,
 New York
1986 Greenville Museum of Art, Greenville,
 South Carolina
1983 "Masters of Figurative Expressionism",
 with Willem De Kooning, et. al., Monique
 Knowlton Gallery, New York
 Nexus Gallery, Atlanta, Georgia

1981 "Painting in the South", curated by Donald
 Kuspit, traveled to six southern museums
1980 New Orleans Triennial, Louisiana
1979 P.S. 1, Long Island City, New York
1975 Artists Biennial, New Orleans Museum of Art,
 Louisiana

Solo Film Exhibitions:

1983 Walker Art Center, Minneapolis, Minnesota
 Library of Congress, Washington DC, film for
 live orchestra, "Herodiade", by Hindemith,
 conducted by Leon Fleisher
1981 "Not 1", Kennedy Center, Washington, DC, film
 accompaniment to music of Heinz Hollinger
 Museum of Modern Art, New York, retrospective
 of 14 films
1977 Cineprobe Series, Museum of Modern Art,
 New York, fourth in series
1974 Cineprobe Series, Museum of Modern Art,
 New York, third in series
1972 Cineprobe Series, Museum of Modern Art,
 New York, second in series
1970 Cineprobe Series, Museum of Modern Art,
 New York, first in series

Group Film Exhibitions:

1985 "Two Figures", Cinémathèque Française
 (Salle Beaubourg), Bibliothèque Nationale,
 Avignon, France
1983 1983 Biennial Exhibition, Whitney Museum
 of American Art, New York
1982 Stedelijk Museum, Amsterdam, Holland
1975 "Three", Centre Beaubourg, Paris, France
1974 Royal Film Archive of Belgium, Fifth
 Experimental Film Competition, Heist
1972 "Pear I", Oberhausen Film Festival, Germany
1970 "Porch Glider", Oberhausen Film Festival,
 Germany

Collections:

Georgia Museum of Art, Athens
High Museum of Art Atlanta, Georgia
Mead Corporation, Atlanta, Georgia
New York Public Library,
 The Donnell Film Collection
American Film Institute
National Endowment for the Arts
American Federation of Arts
Royal Film Archive of Belgium
Centre Beaubourg, Paris, France
Museum of Modern Art, New York

Whitney Museum of American Art, New York

Chase Manhattan Bank, New York

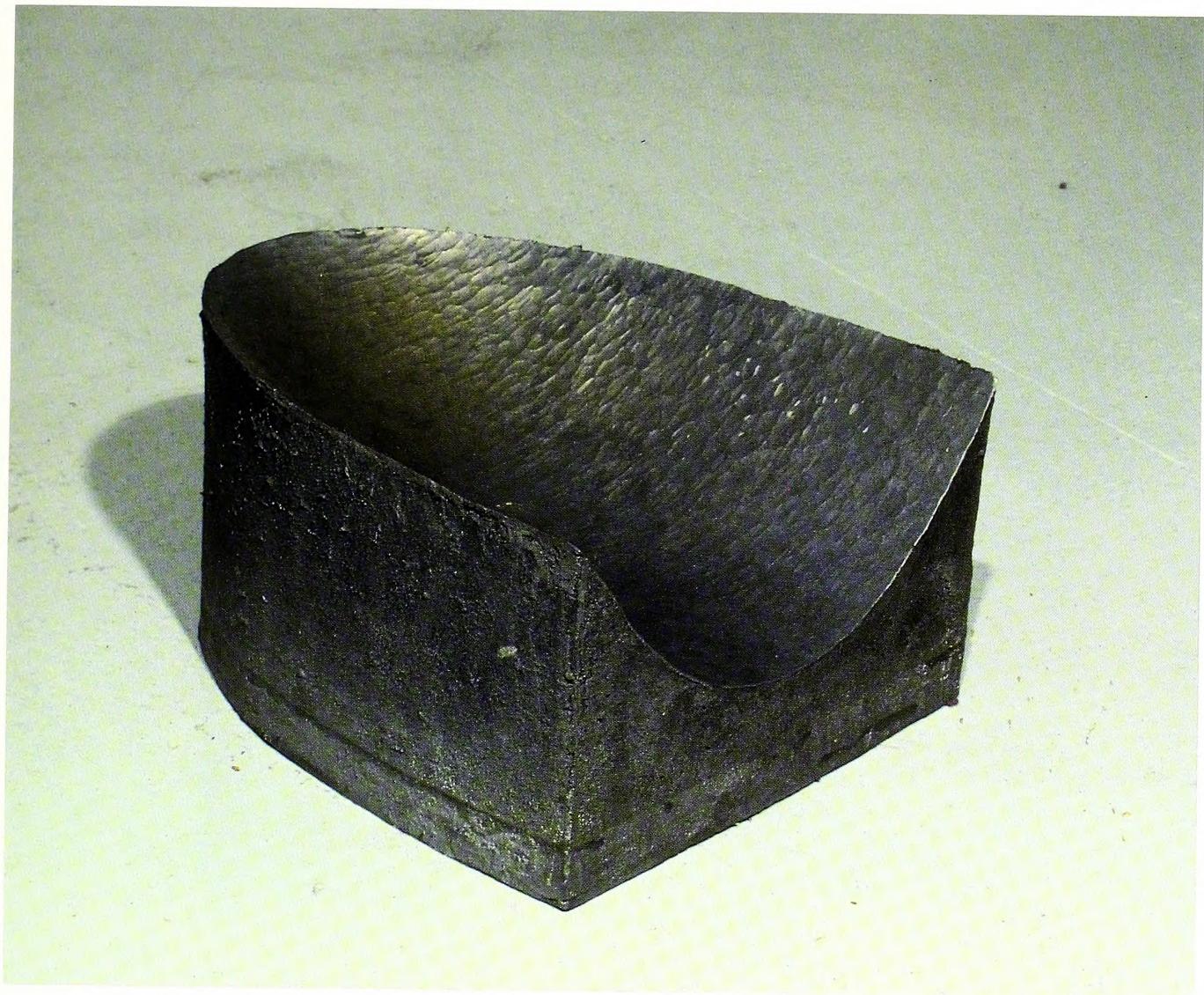
Herbert F. Johnson Museum of Art,
Cornell University, Ithaca, New York

Walker Art Center, Minneapolis, Minnesota

Greenville County Museum of Art, Greenville,
South Carolina

Lauren Rogers Museum of Art, Laurel,
Mississippi

RONI HORN



Hollowed Mass V 1984-85
solid cast lead
13 x 11 x 11 inches



Untitled 1985
pure powdered pigment on paper;
titanium, carbon and graphite
14½ × 14½ inches

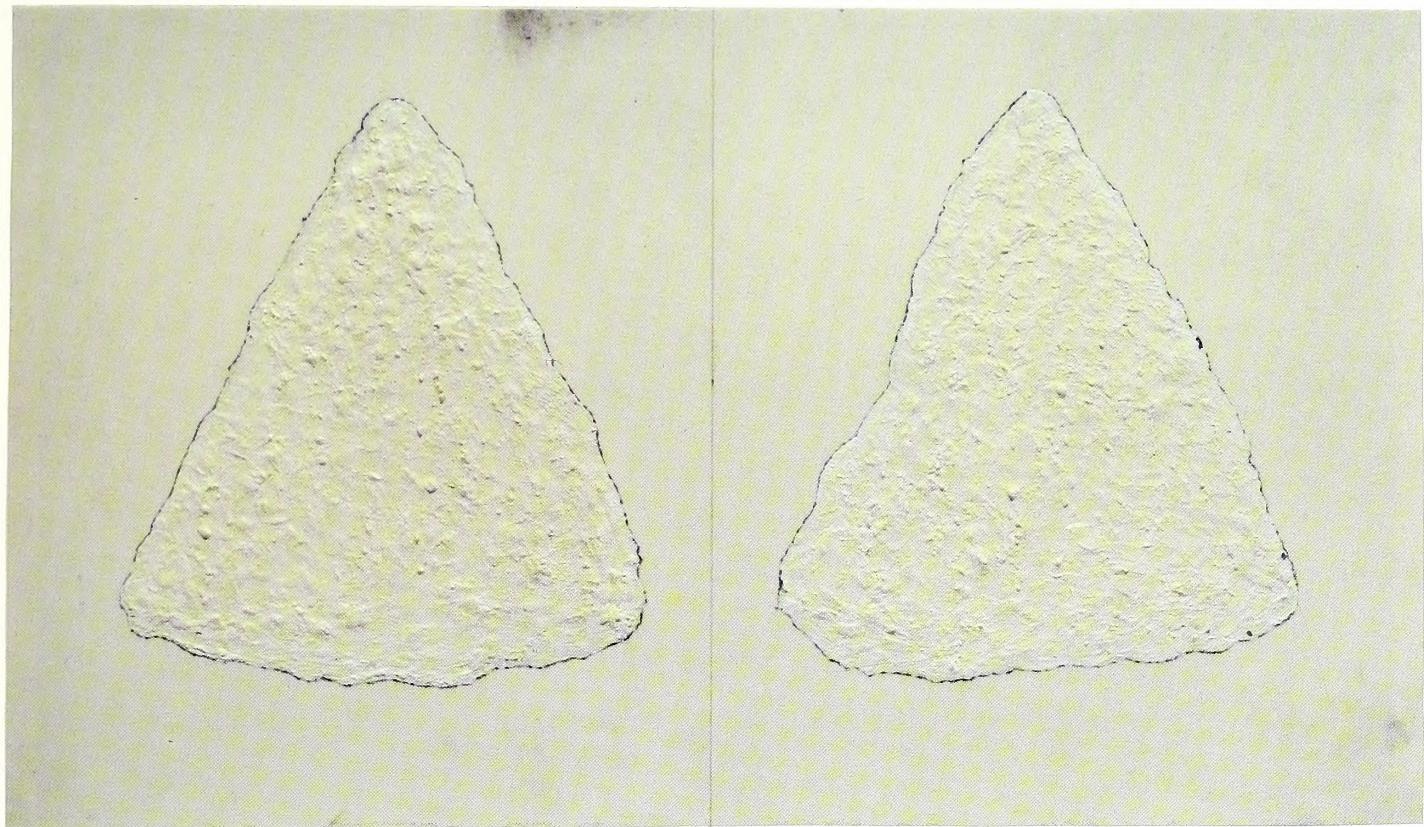


Untitled 1985

pure powdered pigment on paper;
sulphur and carbon
14½ × 15 inches

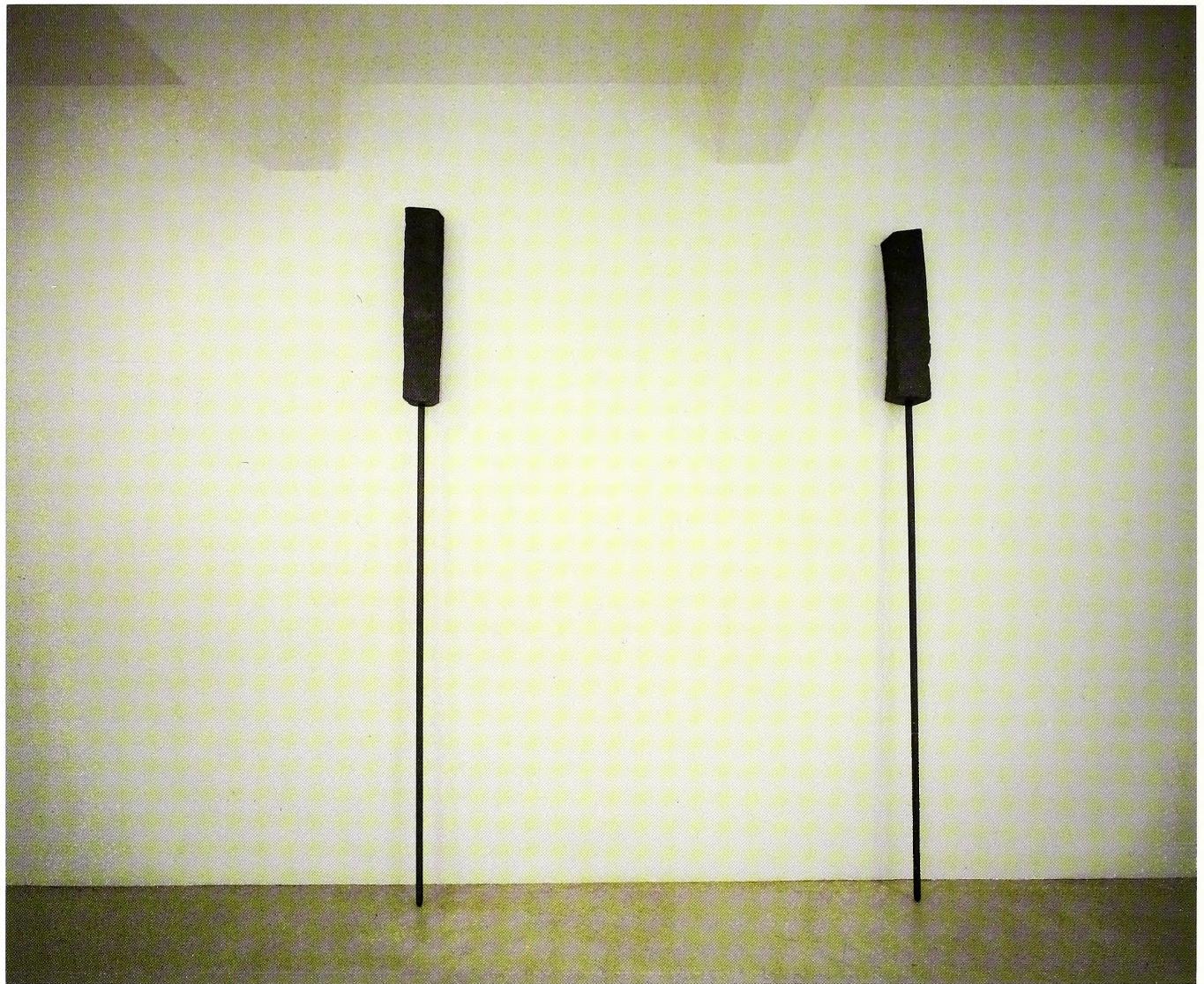


Untitled 1985
pure powdered pigment on paper;
cadmium, carbon and iron
13 x 11 inches



Untitled 1986

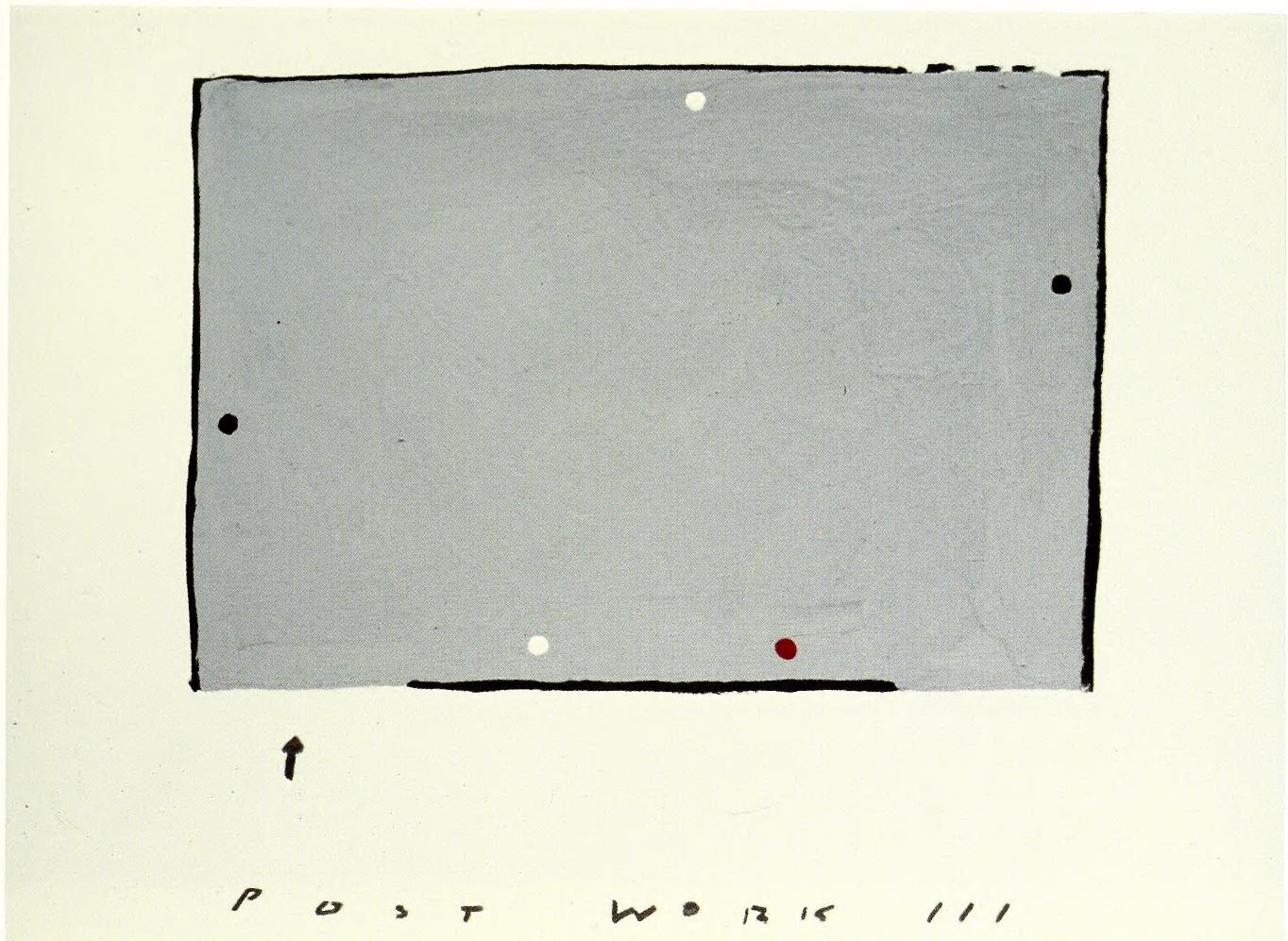
powdered pigment and varnish on paper
13 x 17½ inches



Post Work III 1986-87

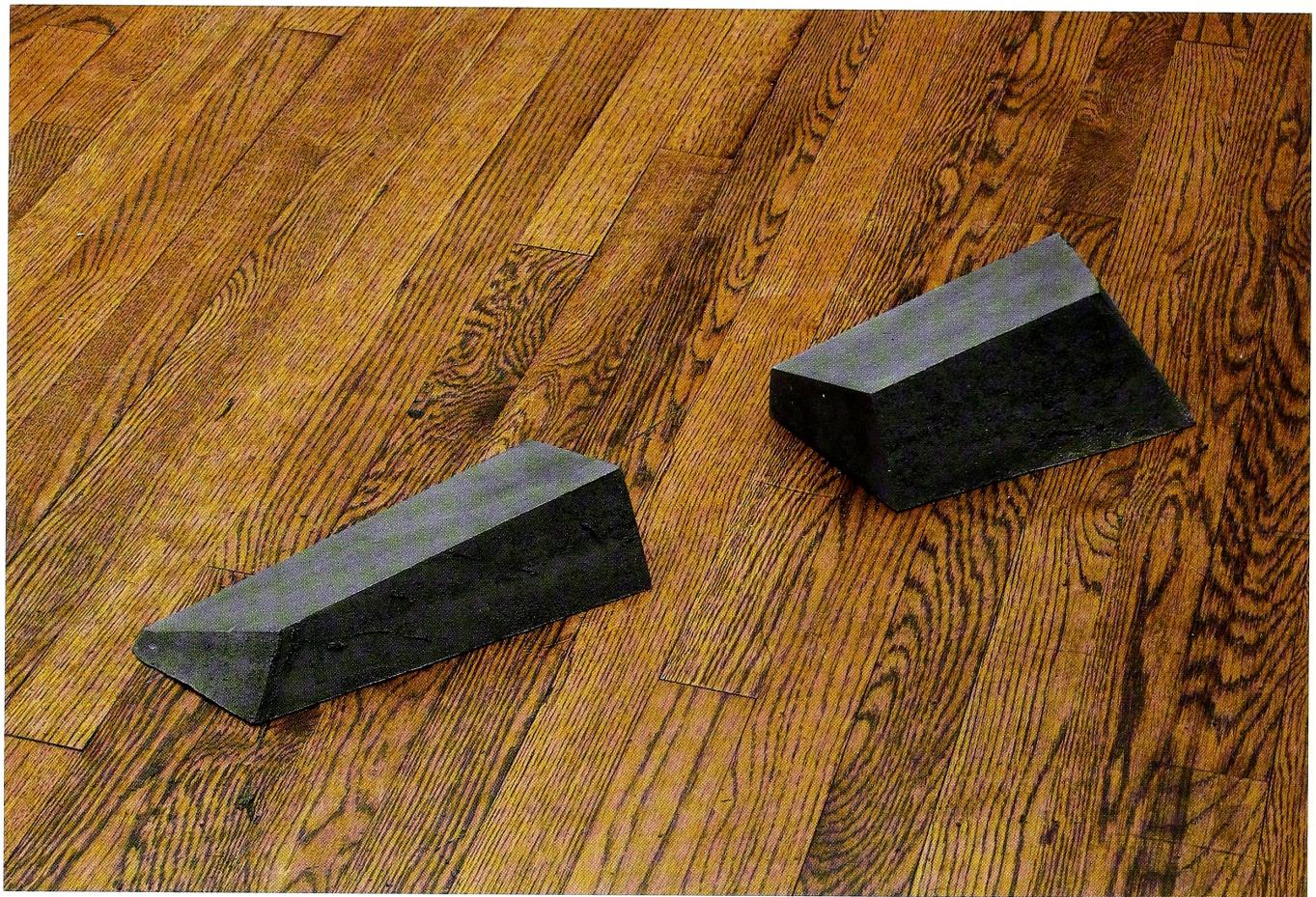
six solid cast iron poles

pole height: 93 inches; tops are of variable heights;
30 inches, 34 inches, 38 inches



Floor Plan for First Installation of Post Work III

(reproduced only)



Parted Mass III 1985

solid cast lead

3½ × 33 × 5½ inches

RONI HORN

Born 1955, New York, New York
Resides in Brooklyn, New York

Education:

Rhode Island School of Design, Providence, B.F.A., 1975
Yale University, New Haven, Connecticut M.F.A., 1978

Position:

Self-employed

Grants:

1986 National Endowment for the Arts
1984 National Endowment for the Arts
1983 Humanities Development Grant from Colgate University, Hamilton, New York
Travel Grant from Colgate University
1982 Travel Grant from Colgate University
1978-79 Alice Kimball Traveling Fellowship from Yale University
1978 F. Pardie Award for Sculpture through Yale University
Ford Foundation through Yale University

Solo Exhibitions:

1987 Galerie Lelong, New York
Galerie Maeght Lelong, Paris, France
Galerie Maeght Lelong, New York
Germans Van Eck, New York
Winston Gallery, Washington, DC
1986 Galerie Maeght Lelong, New York
Neuberger Museum, State University of New York at Purchase
Burnett Miller Gallery, Los Angeles, California
1985 Burnett Miller Gallery, Los Angeles, California
1984 Galerie Heinz Herzer, Munich, West Germany
1983 GLYPTOTHEK Museum, Munich, West Germany
Kunstraum Gallery, Munich, West Germany
Kunstforum of LENBACHHAUS State Museum, Munich, West Germany
1980 Kunstraum Museum, Munich, West Germany
Clocktower, Institute for Art and Urban Resources, New York
1978 Yale University School of Art, New Haven, Connecticut
1975 Brown University, Providence, Rhode Island

Group Exhibitions:

1987 "Similia/Dissimilia", Kunsthalle Düsseldorf, Germany; Travels to Columbia University, Sonnabend Gallery, Leo Castelli Gallery, New York
Thomas Segal Gallery, Boston, Massachusetts
1986 "Drawing Exhibition", Barbara Krakow Gallery, Boston, Massachusetts
"Rhode Island School of Design Benefit", Diane Brown Gallery, New York
"The Hidden Surface", Chris Middendorf Gallery, Washington, DC
1985 "Abstract Drawings and Sculpture", Gallery Shimada Yamaguchi, Yamaguchi-shi, Japan
Jatta Vondran Gallery, Düsseldorf, West Germany
"Drawings", Lorence Monk Gallery, New York
"Works on Paper", Burnett Miller Gallery, Los Angeles, California
"Group Show", Alfred Kren Gallery, New York
1984 Barbara Bratten Gallery, New York
1983 Kunstraum, Munich, West Germany
1980 New York Glass Works, New York
Hayden Gallery, M.I.T., Cambridge, Massachusetts
1976 Corning Museum of Glass, Elmira, New York
Seattle Museum of Art, Washington

Bibliography:

1987 Crone, Rainer; "Similia/Dissimilia", Kunsthalle Düsseldorf, Germany, exhibition catalogue, August, pp. 118-127
1986 Brenson, Michael; "An Exhibition of Sculpture by Horn", *The New York Times*, February 28
Zimmer, William; "Three Exhibitions of Spare but Refreshing Work", *The New York Times*, August 31
"Sculpture 'Space Buttresses' at Neuberger", *North County News*, July 30
"Arts: Sculptures by Roni Horn at the Neuberger", *Greenwich Times*, July 4
Gardner, Colin; "Roni Horn/Arnulf Rainer", *The Los Angeles Times*, November
1985 Muchnic, Suzanne; "Galleries", *The Los Angeles Times*, March 29
Brenson, Michael; "Group Show", *The New York Times*, August
Saunders, Wade; "Talking Objects (Interviews with 10 Young Sculptors)", *Art in America*, November, pp. 120-21

1984 Weskott, Hanne; *Kunstforum*, West Germany,
volume 69, February

Glozer, Laszlo; *Suddeutsche Zeitung*, Munich,
West Germany, October

Pradel, Jean-Louis; *World Art Trends 1983-84*,
Harry Abrams Publishers, New York, pp. 52-53

Horn, R.; "Notes from Dyrholaei, Iceland",
Museum Journal, Amsterdam, Holland, no. 3

Rein, I.; *Artforum*, February

1983 Rein, I.; "Still Waters Are Deep",
Suddeutsche Zeitung, West Germany,
November 3

Schneider, H.; *Die Zeit*, November 18

Friedel, Dr. H.; "Roni Horn", Kunstraum,
West Germany, catalogue

1980 Institute for Art and Urban Resources:
"Exhibitions at P.S. 1 and the Clocktower",
New York, catalogue

Halbreich, Kathy; "The Material Object",
Hayden Gallery, M.I.T., Cambridge,
Massachusetts, catalogue

Morschel, Jungen; "Space Through Compressed
Sculpture", *Suddeutsche Zeitung*, April 3

Kern, Dr. H.; "Roni Horn", Kunstraum,
Munich, West Germany, catalogue

D A V I D I R E L A N D



David Ireland's House: 500 Capp Street (The Hallway) 1978-present
mixed media

(reproduced only)



David Ireland's House: 500 Capp Street (Fireplace) 1978-present
mixed media

(reproduced only)



Broom Collection 1978

brooms and wire

located at *David Ireland's House*: 500 Capp Street

(reproduced only)



Newgate at Candlestick Park 1987
aerial view — entryway to the landfill preservation area

(reproduced only)



Newgate at Candlestick Park 1987
detail with whiskers

(reproduced only)



Smithsonian Falls 1987
concrete
Gallery as Place installation at the San Francisco Art Institute
(reproduced only)



New Shoes (below) / *Discovery* (above) 1987
folded paper, concrete and paper on metal table
Gallery as Place installation at the San Francisco Art Institute

(reproduced only)



View of the Mailroom 1987
installation at Headlands Center for the Arts, Fort Barry, Sausalito, California

(reproduced only)

DAVID IRELAND

Born 1930, Bellingham, Washington
Resides in San Francisco, California

Education:

Western Washington State University,
Bellingham, 1948-50
California College of Arts and Crafts,
Oakland, B.A.A., 1950-53
Laney College, Oakland, California, 1972-74
San Francisco Art Institute, California,
M.F.A., 1972-74

Position:

Self-employed

Awards:

1987 Adeline Kent Award, San Francisco
Institute of Art
1983 National Endowment for the Arts
1982 Oakland Museum, Contemporary Art Council,
Artist of the Year
1978 National Endowment for the Arts

Public and Institutional Work in Progress:

1987-88 Outdoor sculpture for Three Rivers Art
Festival, Pittsburgh, Pennsylvania
1987 "Light-up Philadelphia", light schemes for the
City of Philadelphia, Pennsylvania
1986-87 Headlands Art Center, Fort Barry, California
1985-87 "Newgate", Entryway Sculpture for
Candlestick California State Park,
San Francisco
"Reformatory", the development of schemes
and implementation of functional works
in the visitors facility of the State
Reformatory at Monroe, Washington
1985-86 "Jade Garden", a collaboration with Robert
Wilhite at the Washington Project for the
Arts, Washington, DC. A functional work
serving as an apartment for visiting artists.

Solo Exhibitions and Events/Actions:

1987 "Gallery as Place", Adeline Kent Award
exhibition, Walter and Atholl McBean Galleries,
San Francisco Art Institute, California
1986 The Gray Gallery, East Carolina University,
Greenville, North Carolina
1984 New Museum of Contemporary Art, New York
MO David Gallery, New York
1983 American River College Gallery, Sacramento,
California

"Tableaux" (installation), Leah Levy Gallery,
San Francisco, California

1982 Emily Carr College of Art, Vancouver, Canada
1981 Leah Levy Gallery, San Francisco, California
(off-site location)
1980 White Columns Gallery, New York
1978 Exhibition of the Maintenance Action at
500 Capp Street, San Francisco,
California, videotape by Tony Labat
1976 Restoration of a Portion of the Floor, Wall
and Ceiling of the Main Gallery, Museum of
Conceptual Art, San Francisco, California

Group Exhibitions:

1986 Collaboration with Douglas Dunn, Choreographer
and Alvin Lucier, sound artists, in "Dances
for Men and Women and Moving Door",
Marymount Theatre, New York, and Festival
D'automne, Centre Georges Pompidou,
Paris, France
1985 "Late Night", MO David Gallery, New York
"New Furnishings", Triton Museum of Art,
Santa Clara, California
"Inspired by Leonardo", San Francisco Art
Institute, California
1984 "Forms that Function", Katonah Gallery,
Katonah, New York
"Visions of Paradise", M.I.T., Cambridge,
Massachusetts
1983 "A Drawing Show", MO David Gallery, San
Francisco, California
"Elegant Miniatures from San Francisco and
Kyoto, Japan", Exhibited in Kyoto, Japan and
San Francisco Museum of Art, California
"New Art Furniture", Linn Gallery, San Francisco,
California
"Painting, Sculpture, Light", Leah Levy Gallery,
San Francisco, California
1977 "Eighteen Bay Area Artists", University Art
Museum, University of California, Berkeley
1976 "Eighteen Bay Area Artists", Los Angeles
Institute of Contemporary Art, California
1974 Davidson National Print & Drawing
Competition, North Carolina

Bibliography:

1987 Baker, Kenneth; "Gallery as a Place", *San
Francisco Chronicle*, review, May 8, p. 86
Pinegar, Richard; "Gallery as a Place", catalogue
essay, San Francisco Art Institute

1986 McCormick, Carlo; *Artforum*, review, October, p. 137

Solnit, Rebecca; *Artweek*, January

1985 Baker, Kenneth; "5 Artists thinking of Leonardo", *San Francisco Chronicle*, November 25

Hatch, Ann; "Capp Street Project", catalogue essay

Lienhard, Marie-Louise; "Eines Künstlers Haus", *Tages Anzeiger Magazin*, September

Domergue, Denise; "Artists Design for Artists", *House and Garden*, August

Albright, Thomas; *Art in the San Francisco Bay Area, 1945-80*

Lischka, G. J.; "Alles und Noch Viel Mehr", die Katalog Anthologie der 80 er Jahre Hrsg., *Benteli*

Domergue, Denise; "Artists Design Furniture", Harry N. Abrams Publishers

Forgey, Benjamin; "Room with Artistic View", *The Washington Post*, review, February 9

1984 Atkins, Robert; "Currents", New Museum of Contemporary Art, catalogue essay

Garrels, Gary; "Visions of Paradise", M.I.T., March

Junker, Howard; *Art in America*, review, January

McAdams, Lewis; "Blendo", *California Magazine*, March

Albright, Thomas; "The House as a Work of Art", *San Francisco Chronicle*, November 24

1983 "David Ireland at Leah Levy Gallery", *Artforum*, review, November

"David Ireland at Leah Levy Gallery", *Flash Art*, review, Summer

Atkins, Robert; "Light Motif", *California Magazine*, September

Ashbery, John; "An Artist's Daring Dream House", *House and Garden*, May

Ireland, David; "Memoir: Transvaal (1957)", *The Three Penny Review*, Spring

Atkins, Robert; "Designer Dwellings", *Focus Magazine*, April

Atkins, Robert; *Arts & Architecture*, March

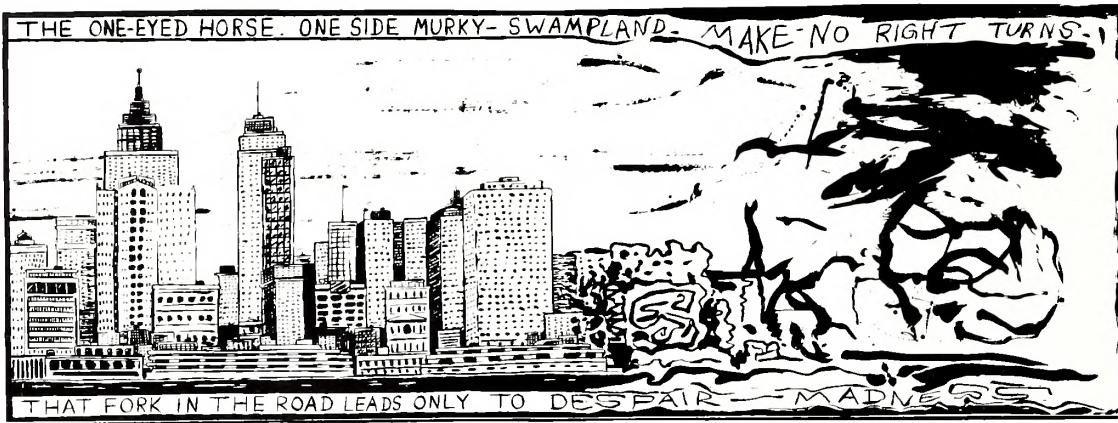
Spiegel, Judith; "A House that's a Work of Art", *The Los Angeles Times*, January 23

Atkins, Robert; "Architecture: Artists do it better", *The San Francisco Bay Guardian*, June 16

MIKE KELLEY



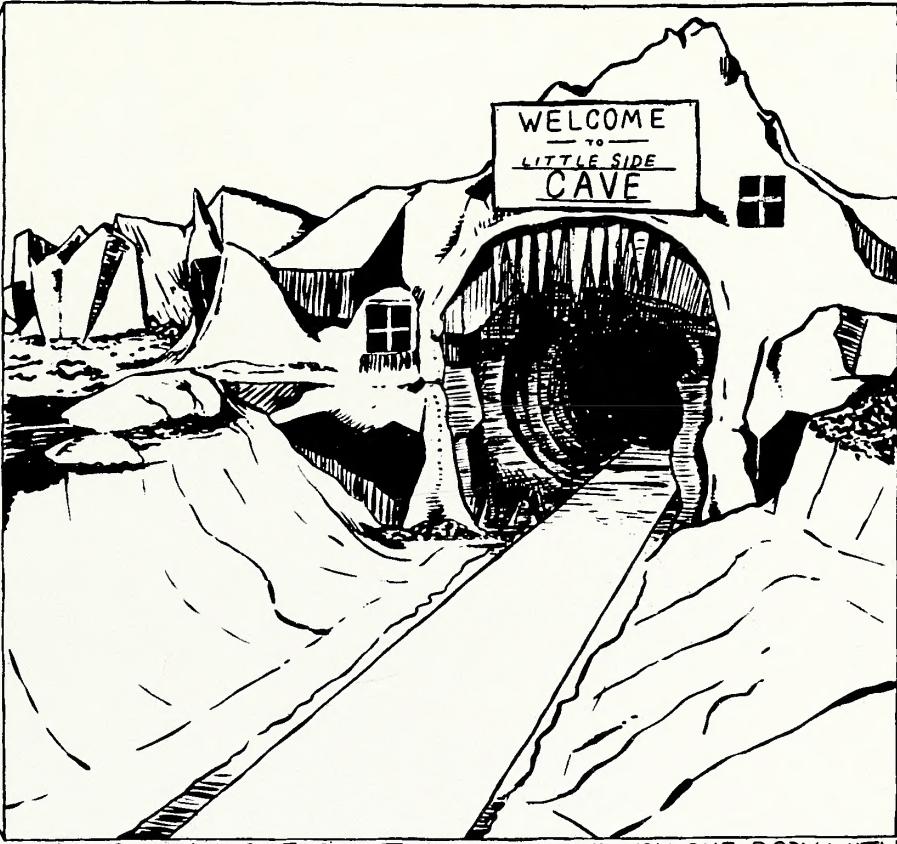
Alphabet 1985
acrylic on paper
56 x 42 inches



Booth's Puddle 1985
acrylic on paper
22 x 60; 60 x 71 inches (2 panels)



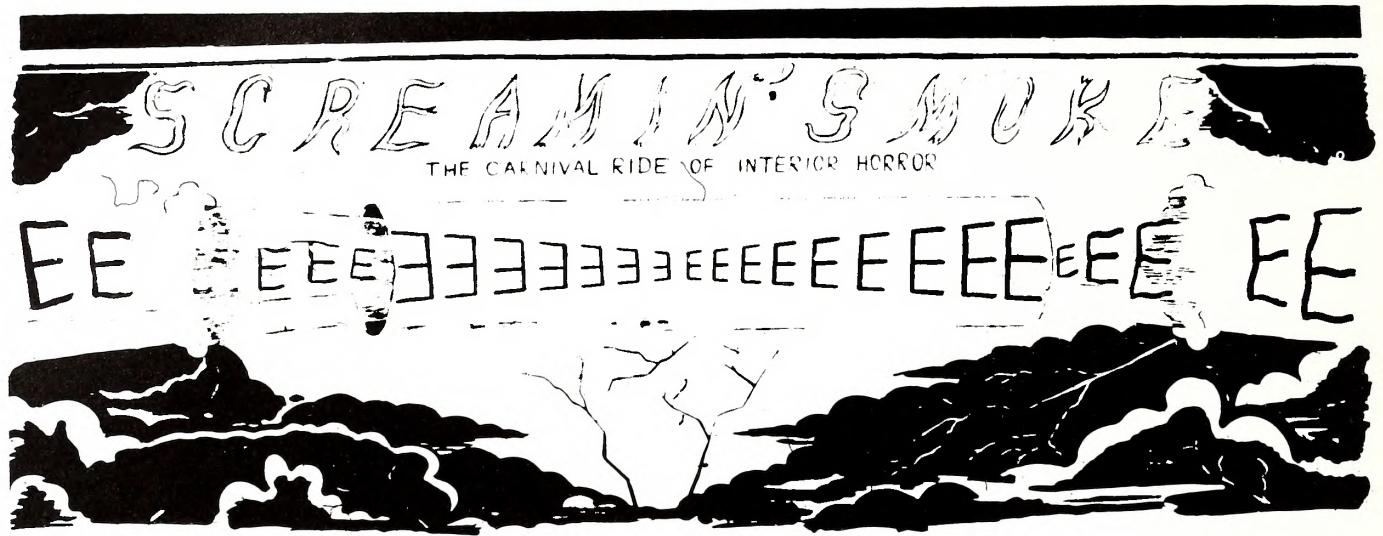
ARE YOU LINCOLN? OR ARE YOU JESUS? SANTA CLAUS?
BEARDED ONE DON'T BE SO OLD-FASHIONED. HANGING DOWN
OVER THE COLLAR - NOW HE IS THE MODERNIZED LINCOLN.
THE TWISTED CROSS - THE OLD RUGGED CROSS HAS BEEN TWISTED INTO THE OLD
RUGGED LANDSCAPE. EACH WOUND, EACH SCAR HAS BEEN MAPPED - FOLLOW ME DOWN.



"OH WHAT GLANCES I SEND YOU NOW I AM ONE SPIRIT WITH YOU AND YOU ONE BODY WITH
ME AND ONE SOUL. YOU TREASURE OF THE SIDE, YOU MAD LITTLE THING, I DEVOUR YOU LIKE
FOOD AND DRINK TO FULFILMENT, AM MAD WITH LOVE, OUT OF MY MIND" (COUNT NICHOLAS VON ZINZENDORF)

Little Side Cave 1985

acrylic on paper
60 1/4 x 72 inches

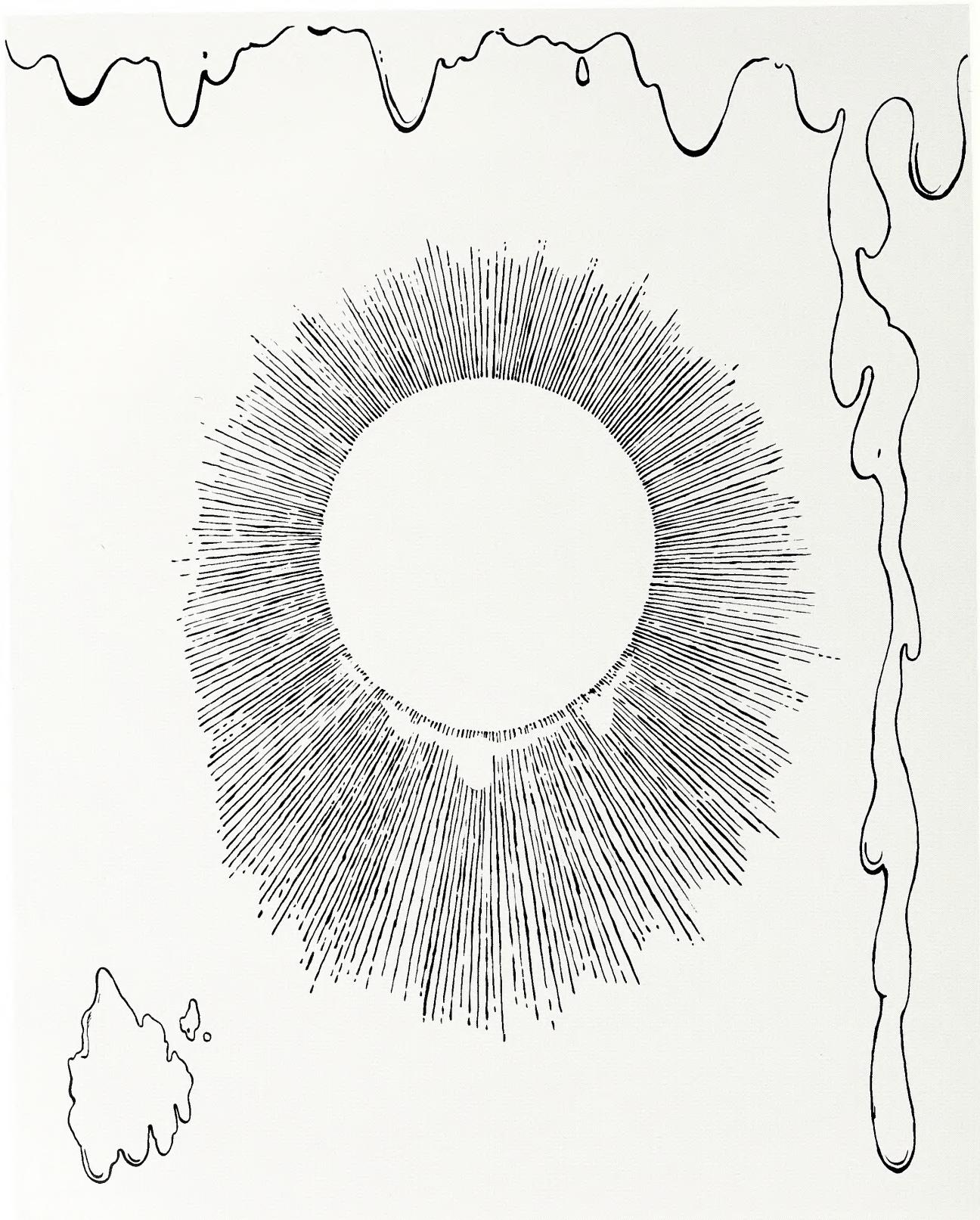


Screamin' Smoke 1986
acrylic on paper
42 x 107½ inches

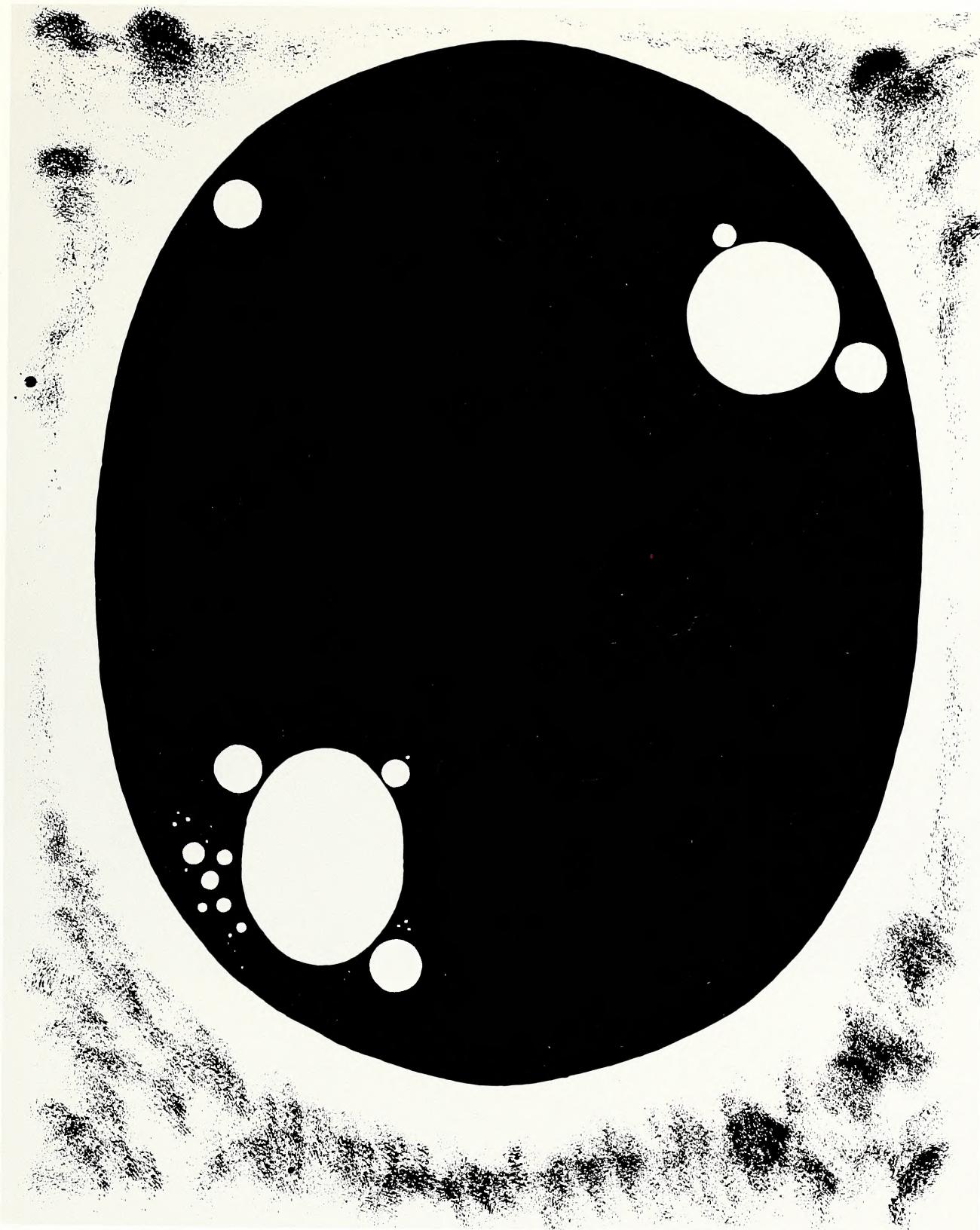


Kappa Scalp 1986-87

artificial wig with acrylic, wine glass and glass dome on
painted wood base
14 x 11 x 11 inches



Wet Blank Spot 1987
acrylic on canvas
60 x 48 inches



Limpid Pool 1987
acrylic on canvas
60 × 48 inches



Feudal War 1987
acrylic on canvas
48 1/4 x 60 1/4 inches



Pond Gift 1987

acrylic on canvas

48 × 120 inches (2 panels)

MIKE KELLEY

Born 1954, Detroit, Michigan
Resides in Los Angeles, California

Education:
University of Michigan, Ann Arbor, B.F.A., 1976
California Institute of the Arts, Valencia, M.F.A., 1978

Position:
Self-employed

Grants:
1986 Interarts Grant, Artists Space, New York
1985 National Endowment for the Arts
1984 Louis Comfort Tiffany Foundation

Solo Exhibitions:
1987 Rosamund Felsen Gallery, Los Angeles, California
Rosamund Felsen Gallery, Los Angeles, California
1986 Metro Pictures, New York
1985 Rosamund Felsen Gallery, Los Angeles, California
1984 Metro Pictures, New York
Rosamund Felsen Gallery, Los Angeles, California
1983 Rosamund Felsen Gallery, Los Angeles, California
Hallwalls, Buffalo, New York
1982 Metro Pictures, New York
1981 Mizuno Gallery, Los Angeles, California

Group Exhibitions:
1987 "Avant-Garde in the Eighties", Los Angeles County Museum of Art, California
"Toyama Now '87", Museum of Modern Art, Toyama, Japan
"1987 Phoenix Biennial", Phoenix Art Museum, Arizona
1986 "Natural Settings", Corcoran Gallery of Art, Washington, DC
"Individuals: A Selected History of Contemporary Art, 1945-1986", Museum of Contemporary Art, Los Angeles, California
1985 Metro Pictures, New York
"1985 Biennial Exhibition", Whitney Museum of American Art, New York
"Art in the Anchorage", The Brooklyn Bridge Anchorage, New York, sponsored by Creative Time
"B&W", Los Angeles Institute of Contemporary Art, California (curator)
1984 "The Fifth Biennial of Sydney, Private Symbol: Social Metaphor", The Gallery of New South Wales, Sydney, Australia

"The First Biennial 1984: Los Angeles Today", Newport Harbor Art Museum, Newport Beach, California

1983 "The First Show", Museum of Contemporary Art, Los Angeles, California
1982 Minneapolis College of Art & Design, Minnesota
1981 "Beware of the Dog", The Mudd Club, New York
1980 "By-Products", L.A.C.E., Los Angeles, California
Anina Nosei Gallery, New York
1979 "Manifesto Show", 5 Bleeker Street, New York
"The Poltergeist", collaboration with David Askevold, Foundation for Art Resources, Los Angeles, California (also performance: "The Monitor and the Merrimac")

Video Showings:

1987 "1987 Biennial Exhibition", Whitney Museum of American Art, New York
1986 "The Fairy Tale: Politics, Desire, and Everyday Life", Artists Space, New York
1983 "Headhunters", L.A.C.E., Los Angeles, California

Performances:

1986 "Plato's Cave, Rothko's Chapel, Lincoln's Profile", Artists Space, New York
1985 "Monkey Island Part Two", Los Angeles Municipal Art Gallery Theatre, part of 'Artificial Intelligence in the Arts, #1 – Brainworks', a symposium in conjunction with the exhibition 'Los Angeles Summer/Styrian Autumn', Los Angeles Municipal Art Gallery and Steirischer Herbst, Graz, Austria
1984 "The Sublime", Museum of Contemporary Art, Los Angeles, California, part of the Explorations 1983-84 series, sponsored by M.O.C.A. and the California Institute of the Arts
"Godzilla on the Beach", collaboration with Bruce and Norman Yonemoto, Beyond Baroque Literary/Arts Center, Venice, California
1983 "Confusion", Pilot 1 Theater, Los Angeles, California
"Monkey Island", Beyond Baroque Literary/Arts Center, Venice, California
1981 "Meditation on a Can of Vernors", L.A.C.E., Los Angeles, California
1980 "Three Valleys", Foundation for Art Resources, Los Angeles, California

“The Parasite Lily”, performed at: Public Spirit:
Live Art L.A., Performance Festival, Los
Angeles; California Institute of the Arts,
Valencia; University of California, San Diego;
The Kitchen, Center for Video, Music
and Dance, New York; University of
Michigan, Ann Arbor

1979 “The Monitor and the Merrimac”, Foundation for
Art Resources, Los Angeles, California, in
conjunction with David Askevold,
“The Poltergeist”

1978 “Indianana”, L.A.C.E., Los Angeles, California

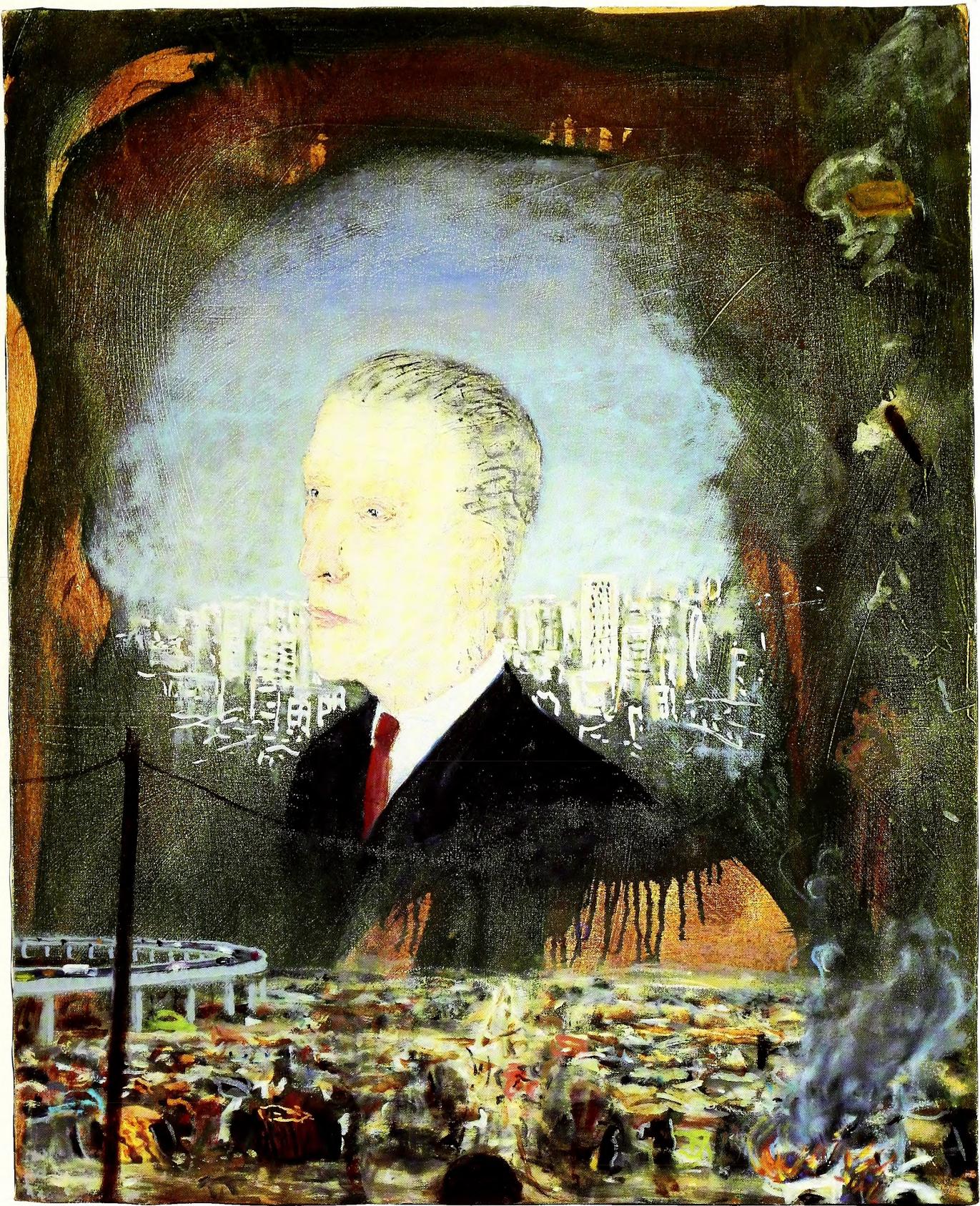
J I M L U T E S



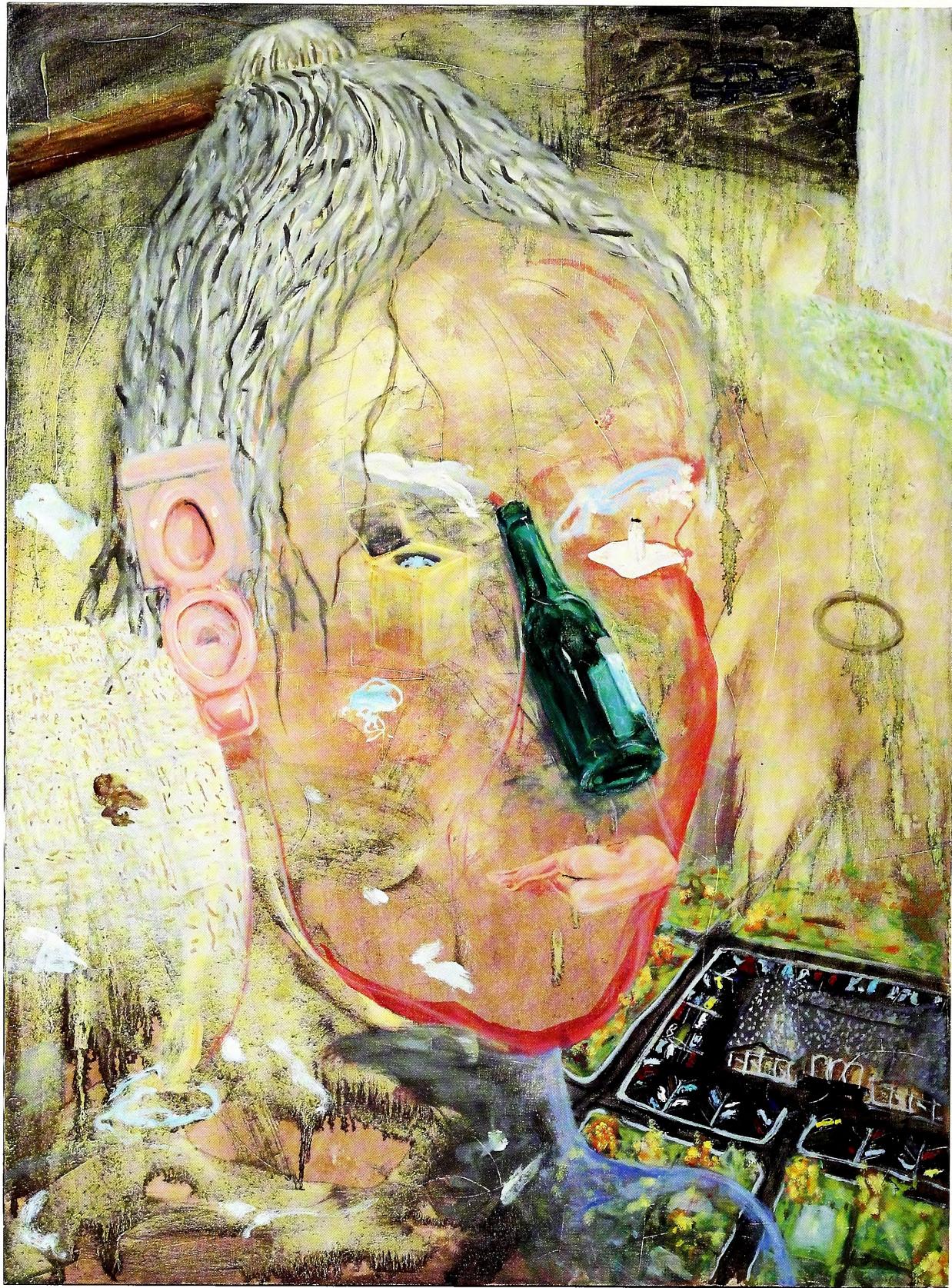
Paradise Without a Match 1985
oil on canvas
38 x 38 inches



The Sins of a Man 1986
oil and acrylic on masonite
36 $\frac{1}{4}$ x 28 $\frac{1}{4}$ inches



The Recipients 1986
oil on canvas
27 x 22 inches



74 *Mondo Condo* 1986
oil and acrylic on canvas
55 1/2 x 43 inches



Field Day 1986
oil on canvas
52 x 29 inches



Municipal Golf 1987

oil on canvas

34½ x 28½ inches



The Consumer 1987
oil and acrylic on masonite
28½ x 24 inches



Head in Fog, Mind in the Gutter, Brain on the Shelf 1987
oil on canvas
37½ × 48 inches

JIM LUTES

Born 1955, Fort Lewis, Washington
Resides in Chicago, Illinois

Education:

Washington State University, Pullman, B.A., 1978
School of the Art Institute of Chicago, Illinois,
M.F.A., 1982

Position:

Self-employed

Grants:

1985 Illinois Arts Council Artist Fellowship
1982 Anna Louise Raymond Traveling Fellowship
1976 Balliet Talent Scholarship, Washington
State University, Pullman

Solo Exhibitions:

1987 Dart Gallery, Chicago, Illinois
1986 Dart Gallery, Chicago, Illinois
1977 "Pedestrian Art", Pullman, Washington

Group Exhibitions:

1987 "Two Decades of Art in Chicago . . . The '70's and '80's", Terra Museum of American Art, Chicago, Illinois
12th Annual Exhibition, "Art and The Law", West Publishing Co., San Francisco Bar Association, California
1987 Biennial Exhibition, Whitney Museum of American Art, New York
Benefit Exhibition, Hyde Park Art Center, Chicago, Illinois
1986 "Recent Art From Chicago", Artists Space, New York
1985 "Doug Argue/Jim Lutes", Walker Art Center, Minneapolis, Minnesota
"A Chicago Souvenir", Dart Gallery, Chicago, Illinois
"The 39th Corcoran Biennial Exhibition of American Painting", Corcoran Gallery of Art, Washington, DC
1984 "Chicago 1984: Artists to Watch", Dart Gallery, Chicago, Illinois
"New Talent", Hal Bromm Gallery, New York
"Chicago and Vicinity", Art Institute of Chicago, Illinois
1983 "Fantastic Visions", Hyde Park Art Center, Chicago, Illinois
"Emerging Artists", The Renaissance Society, University of Chicago, Illinois

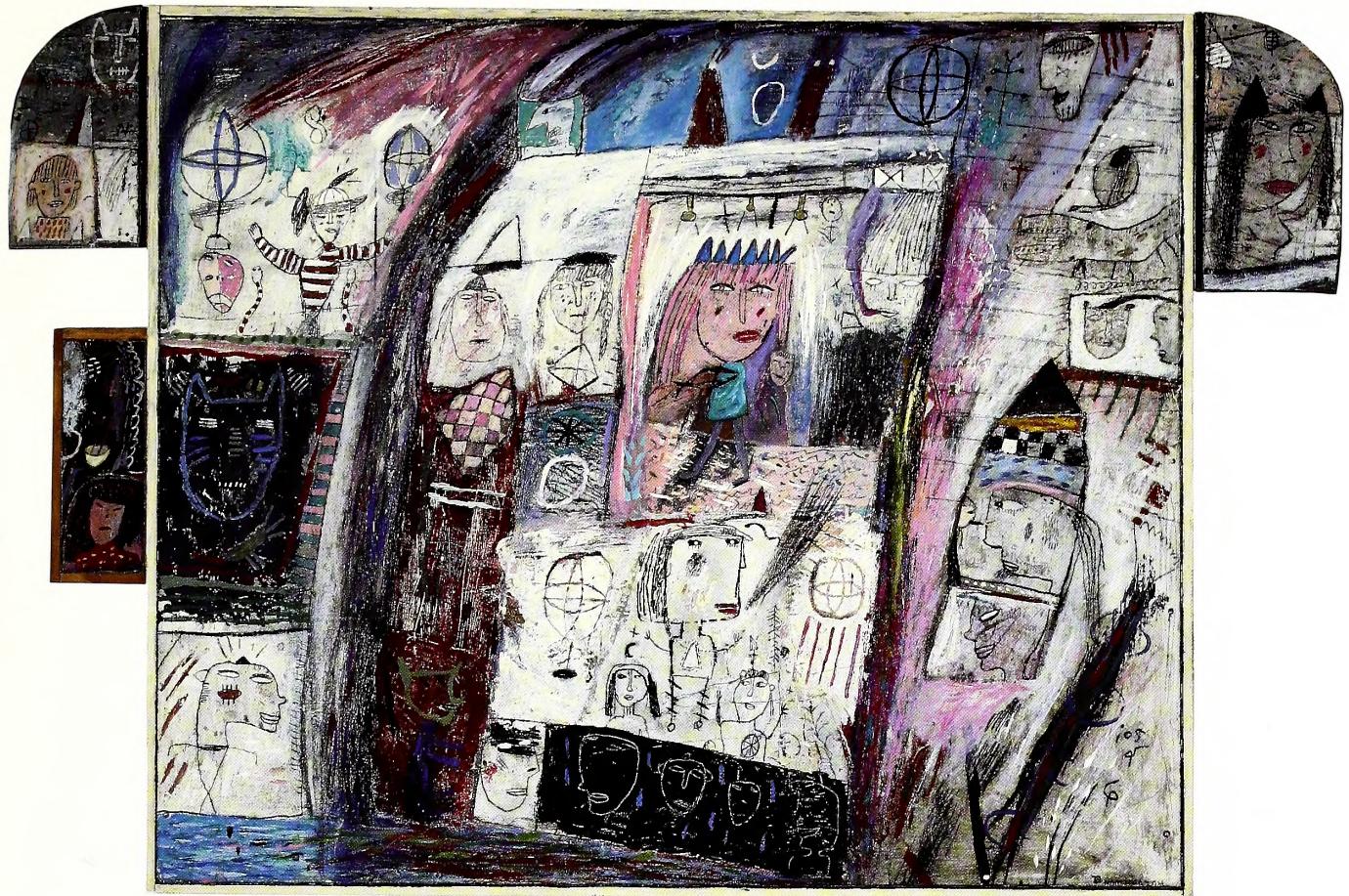
"Jim Lutes/Jin Soo Kim", Randolph Street Gallery, Chicago, Illinois

1978 "Off the Wall", Gallery II, Pullman, Washington

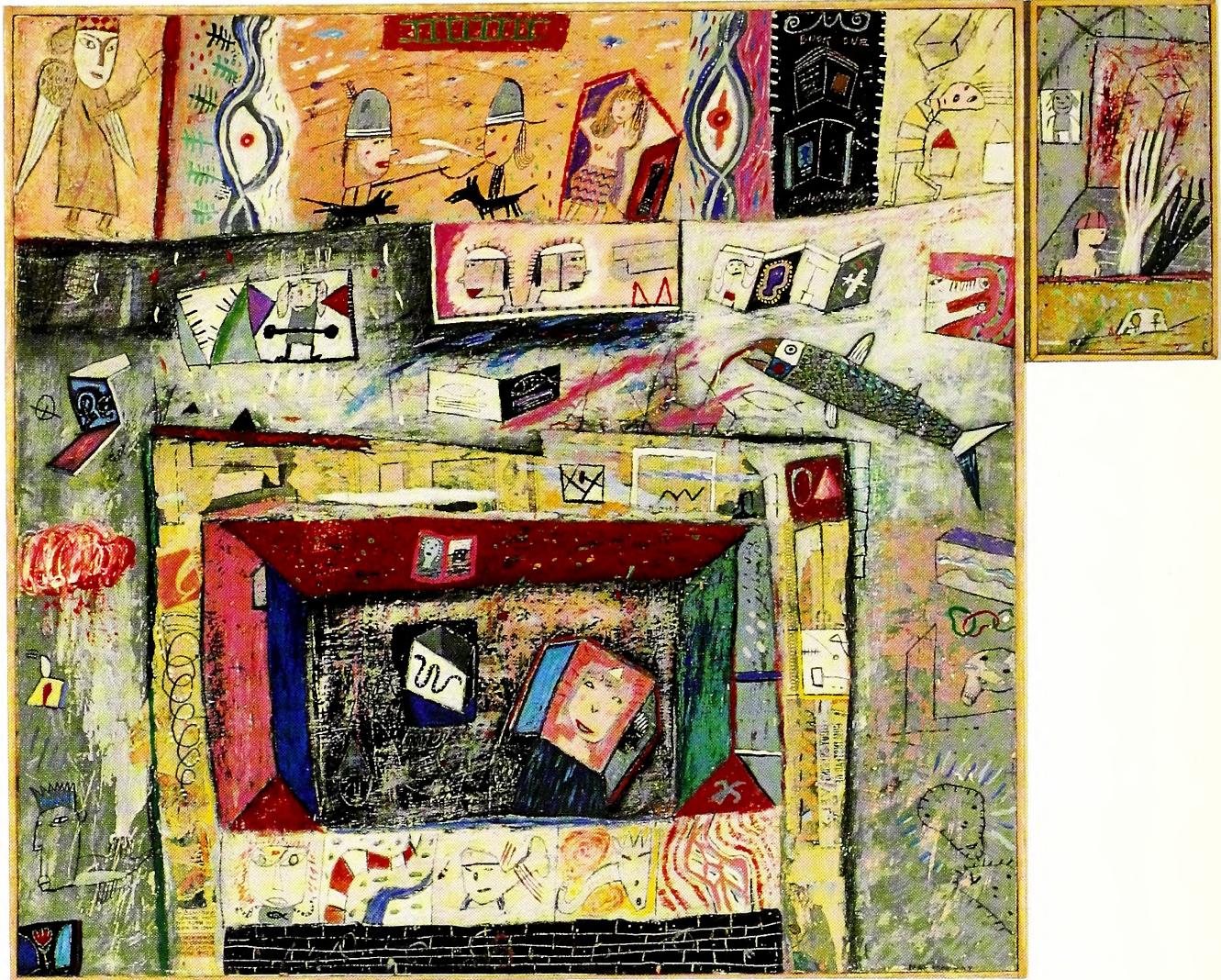
Bibliography:

1987 Taylor, Sue; "Undercurrent of Bizarre Humor Lightens Lutes' Grim Imagery", *Chicago Sun-Times*, March 22
Artner, Alan; "Art Galleries", *Chicago Tribune*, March 13
1986 Horrigan, Bill; "Catharsis vs. Anecdote", *Artpaper*, January, p. 13
Riddle, Mason; "Doug Argue/Jim Lutes", *The New Art Examiner*, April, p. 65
1985 Bonesteel, Michael; "Report from the Midwest: The 39th Corcoran Biennial: The Death Knell of Regionalism?", *Art in America*, October, pp. 31-37
Martin, Mary Abbe; "There's Good News and Bad News to be Found in Regional Art Exhibits", *Minneapolis Star and Tribune*, December, p. 16
Elsasser, Glen; "DC Exhibit Mines Art of Midwest to Spotlight a Talented American Region", *Chicago Tribune*, February 24, pp. 24-25
Paul, Richard; "Funny, Figurative & Fierce", *The Washington Post*, February
Allen, Jane Addams; "Art Exhibit of Broad Shoulders", *The Washington Times*, February Section B, p. 1

M I C H A E L N A K O N E C Z N Y



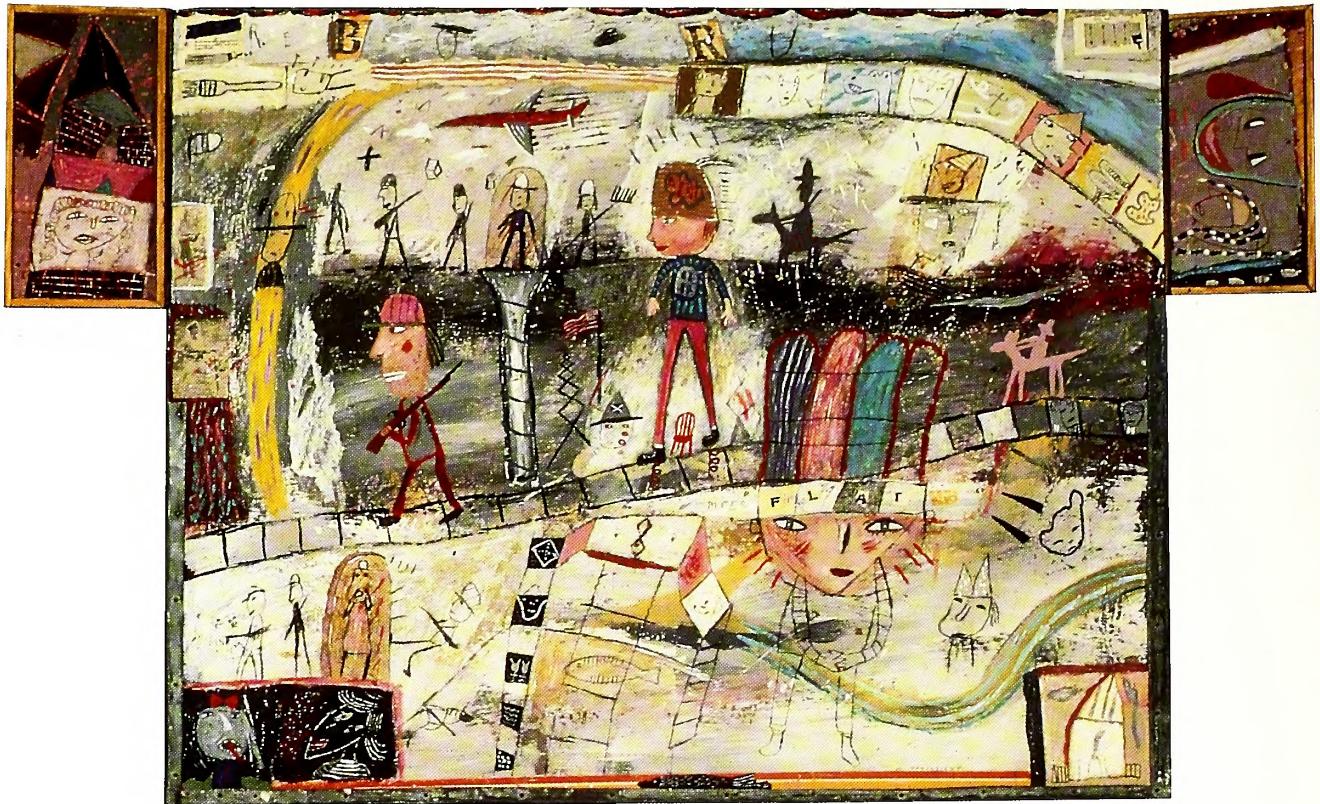
Power of Babble 1986
acrylic on masonite
20½ × 24½ inches



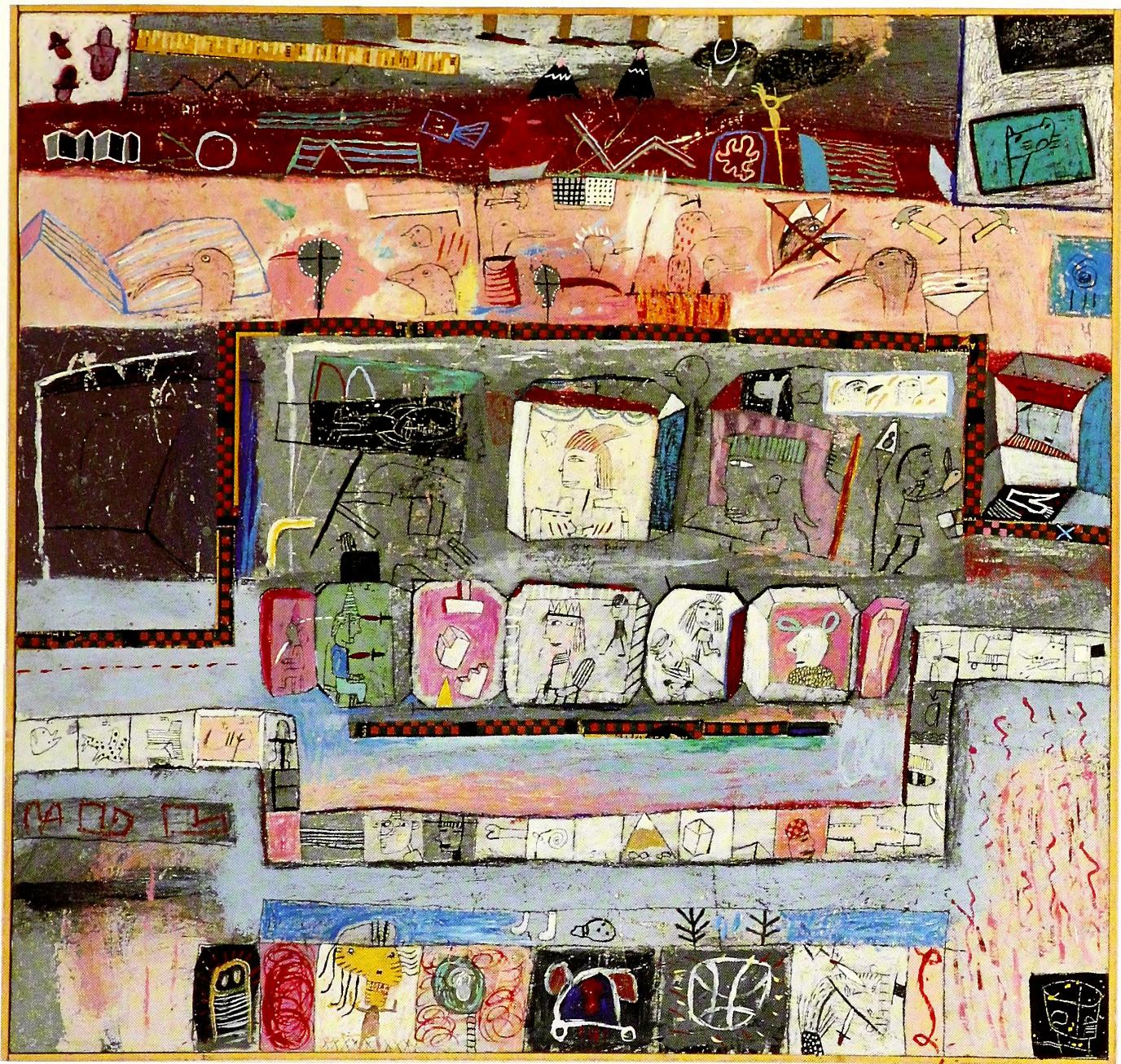
T.V. 1986
acrylic on masonite
24½ × 30 inches



Stray 1986
acrylic on masonite
23½ x 27 inches



Bastard's Rebellion 1987
acrylic and mixed media on board
19 x 24 inches

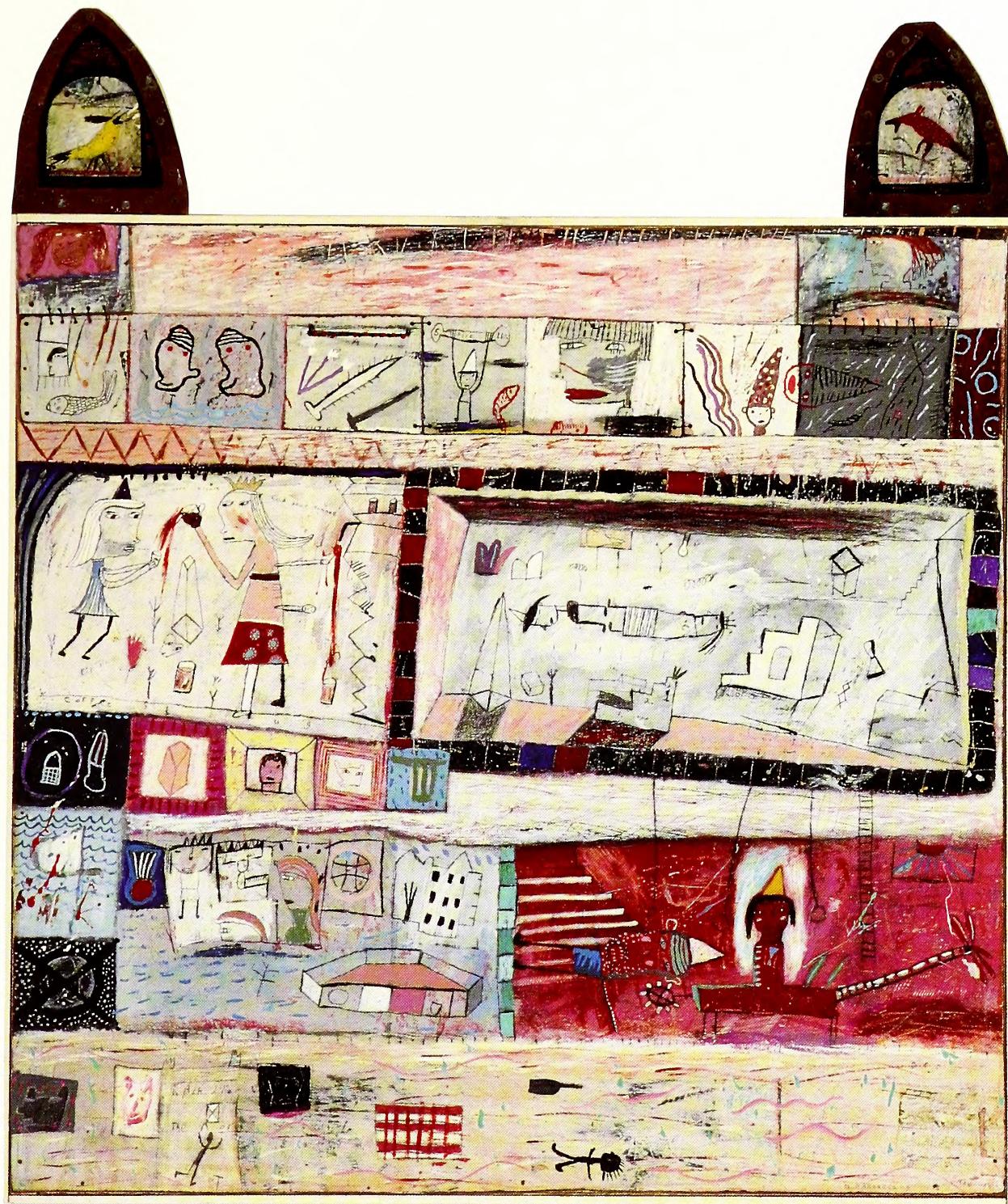


Between the Head 1987

acrylic on masonite
30½ x 32 inches



Cul-de-sac 1987
acrylic on masonite
16 x 35½ inches



Yellow-X 1987
acrylic on masonite
33 1/4 x 28 1/4 inches

M I C H A E L N A K O N E C Z N Y

Born 1952, Detroit, Michigan
Resides in Chicago, Illinois (formerly of Cleveland Heights, Ohio)

Education:

Kent State University, Ohio 1973-76
Cleveland State University, Ohio, B.F.A., 1979
University of Cincinnati, Ohio, M.F.A., 1981

Position:

Self-employed

Grants:

1986 Artist-in-Residence, P.S. 1, Long Island City, New York
1984 Summerfare Aid to Individual Artists Award, Cincinnati, Ohio
1982 Ohio Arts Council Mini-Grant
1979-81 Fellowship, University of Cincinnati, Ohio

Solo Exhibitions:

1987 Zolla/Lieberman Gallery, Chicago, Illinois
1986 Zolla/Lieberman Gallery, Chicago, Illinois
Cleveland Center for Contemporary Art, Ohio
1982 Carnegie Art Center, Covington, Kentucky
1981 MFA Thesis Exhibition, University of Cincinnati, Ohio
Piedmont Art Gallery, Augusta, Kentucky

Group Exhibitions:

1987 "Gone Fishing", Graham Modern Gallery, New York
Zolla/Lieberman Gallery, Chicago, Illinois
1986 "New Works on Paper", Zolla/Lieberman Gallery, Chicago, Illinois
"Made in America: The Great Lakes States", Fourth Annual Regional Exhibition, The Alternative Museum, New York
The Institute for Art and Urban Resources, Inc., Long Island City, New York
1985 "The 39th Corcoran Biennial Exhibition of American Painting", Corcoran Gallery of Art, Washington, DC
"Contemporary Visions 1985", Zolla/Lieberman Gallery, Chicago, Illinois
"Summer Fair Six", Contemporary Arts Center, Cincinnati, Ohio
"Artist Spaces Collaborate", Focus Gallery, Detroit, Michigan

Belmont Gallery, Columbus, Ohio
"New Prints and Drawings", Cleveland Center for Contemporary Art, Ohio
1984 "Figuratively Speaking", Cleveland State University, Ohio
"Drawn to Cincinnati", Contemporary Arts Center, Cincinnati, Ohio
"Artists' Spaces Collaborate", SPACES, Cleveland, Ohio
1982 "Figure '82", Contemporary Arts Center, Cincinnati, Ohio
Toni Birckhead Gallery, Cincinnati, Ohio
1981 "6 Artists Ohio/6 Artists Indiana", Cranbrook Academy of Art Museum, Bloomfield Hills, Michigan
"10th Annual Travelling Mid-States Arts Exhibition", Evansville Museum of Arts & Sciences, Indiana

Bibliography:

1987 Kiefer, Geraldine Wojno; "The Power of Fable", *Dialogue Magazine*, March/April, p. 35
Brown, Sarah Crump; "Ahead of Their Class", *Northern Ohio Live*, January, p. 38
1986 Talalay, Anselm; "Landscapes of the Mind", Cleveland Center for Contemporary Art
Cullinan, Helen; "Midwestern Artist Trace Roots", *The Cleveland Plain Dealer*, October 16, p. 26
Cullinan, Helen; "Landscapes", *The Cleveland Plain Dealer*, September 20, p. 21-A
Cullinan, Helen; "Urban Spikes Speak", *The Cleveland Plain Dealer*, June 22, p. 4-H
Kiefer, Geraldine Wojno; "Urban Spikes, Urban Pikes", *Dialogue Magazine*, May/June, p. 77
1985 Wood, James; "The Little Italy Renaissance", *The Cleveland Magazine*, p. 180
Bonesteel, Michael; "Report from the Midwest: The 39th Corcoran Biennial: The Death Knell of Regionalism?", *Art in America*, October, p. 31
McMahon, Margot; "Contemporary Visions", *The New Art Examiner*, October, p. 67
Shirey, David L.; "The 39th Corcoran Biennial of Contemporary American Painting", *Dialogue Magazine*, September/October, p. 67
Hess, Elizabeth; "The 39th Corcoran Biennial of Contemporary American Painting", *ARTnews*, Summer, p. 106
Findsen, Owen; "Summer Fairs' Six Winners", *Cincinnati Enquirer*, July 21, p. F6

Lawrence, Leoner; "The 39th Corcoran Biennial of Contemporary American Painting", *The New Art Examiner*, May, p. 71

Bloomfield; "Artist Spaces Collaborate, Sacred Landscapes: The Encounter & After", *Dialogue Magazine*, May/June, p. 66

Elsasser, Glen; "DC Exhibit Mines Art of Midwest to Spotlight a Talented American Region", *Chicago Tribune*, February 1, p. 24

Richard, Paul; "Funny, Figurative & Fierce", *The Washington Post*, February 2, p. G-1

Allen, Jane Addams; "The Art Exhibit of Broad Shoulder", *The Washington Times*, February 1, p. B-1

Fryrell, David; "The Ones to Watch", *Ozark Magazine*, February, p. 18

1984 Brown, Daniel; "Order and Beauty", *Dialogue Magazine*, November/December, p. 32

McClelland, Elizabeth; "Talking Heads and Taciturn Torsos", *Dialogue Magazine*, July/August, p. 23

Whealdon, Wendy; "Unfinished Business", *Dialogue Magazine*, May/June, p. 35

Louoi, Greg; "The Young in Art", *Cincinnati Enquirer Magazine*, April 15, p. 6

Cullinan, Helen; "Show Speaks Well for Downstate Artist", *The Cleveland Plain Dealer*, April 8, p. E-4

Kinz, Lance; "Figuratively Speaking", *Dialogue Magazine*, April, p. 62

Lassater, Leslie; "Four at CAGE", *Dialogue Magazine*, March/April, p. 59

1982 Foreman, B. J.; "Two Galleries Offer Interesting Shows", *The Cincinnati Post*, December 11, p. 9-B

Findsen, Owen; "Springfest Opener: A Figurative Fest", *The Cincinnati Enquirer*, May 2, p. D-5

Findsen, Owen; "New Art Has Light and Lively Style", *The Cincinnati Enquirer*, January 10, p. I-13

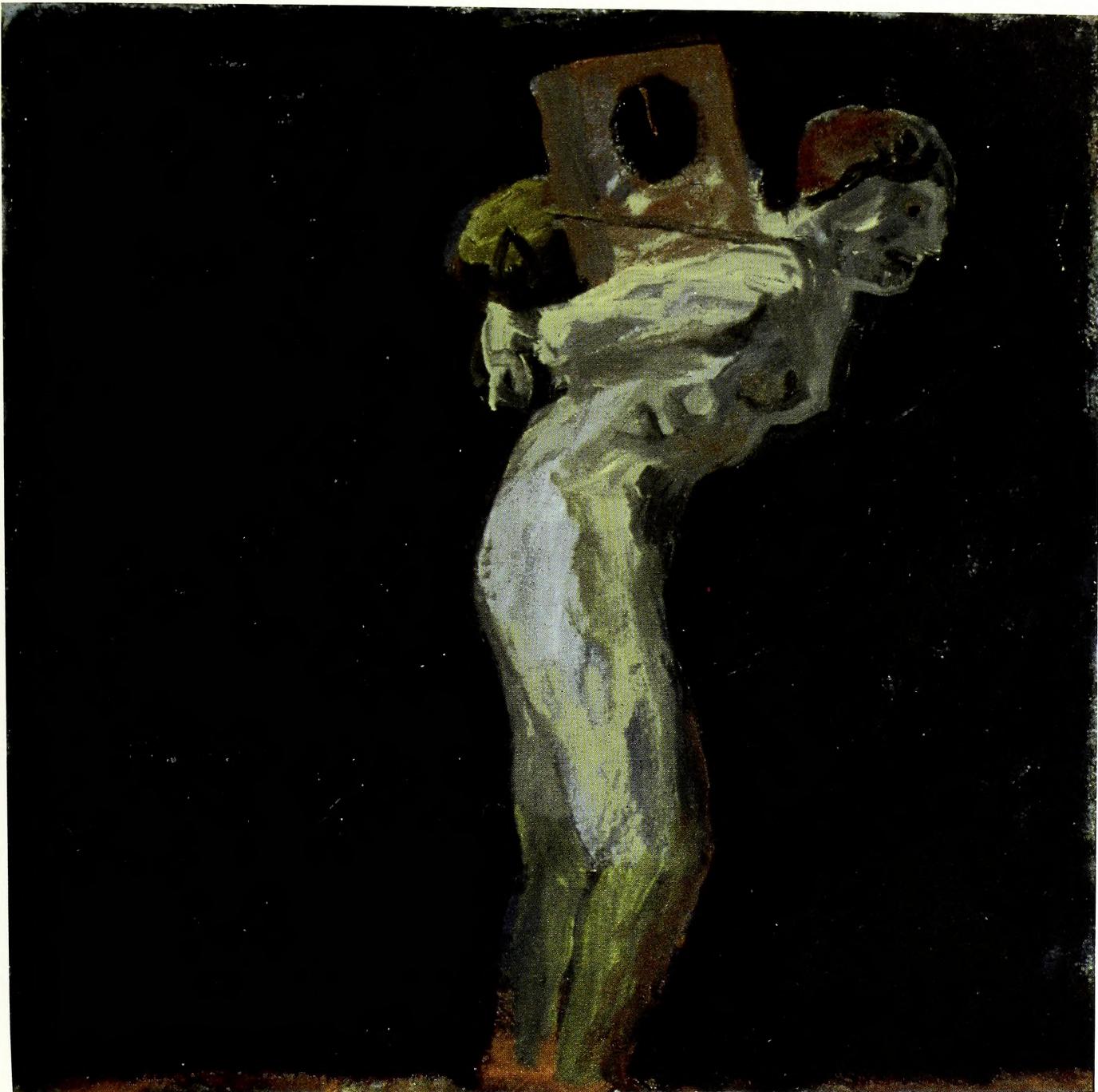
CLIFFTON PEACOCK



Bather 1985
oil on panel
24 x 24 inches



Room 1986
oil on panel
24 x 24 inches



Habit 1986
oil on board
24 x 24 inches



Herald 1986
oil on canvas
24 x 24 inches



Trophy 1986
oil on masonite
24 x 24 inches



Eulogy 1986
oil on masonite
24 x 24 inches



Burn 1987
oil on masonite
24 x 24 inches



Hand 1987
oil on masonite
24 x 24 inches

CLIFFTON PEACOCK

Born 1953, Chicago, Illinois
Resides in Boston, Massachusetts

Education:

Boston University, School of Fine Arts, Massachusetts
B.F.A., 1975
Boston University, School of Fine Arts, Massachusetts
M.F.A., 1977

Position:

Self-employed

Grants:

1987 National Endowment for the Arts
1986 Massachusetts Artists Fellowship Program
Englehard Award
1983 National Endowment for the Arts
1982 Massachusetts Artists Fellowship Program
1981 National Endowment for the Arts

Solo Exhibitions:

1986 Thomas Segal Gallery, Boston, Massachusetts
1985 William Halsey Gallery, College of Charleston,
South Carolina
1984 Thomas Segal Gallery, Boston, Massachusetts

Group Exhibitions:

1986 "Boston Collects", The Museum of Fine Arts,
Boston, Massachusetts
"Currents", Institute of Contemporary Art,
Boston, Massachusetts
"Art of the State", Federal Reserve Bank,
Boston, Massachusetts
1985 "Personal Imagery", Danforth Museum,
Framingham, Massachusetts
"North Meets South", William Halsey Gallery,
College of Charleston, South Carolina
1983 "Boston: Now", Institute of Contemporary
Art, Boston, Massachusetts
"Art of the State", Rose Art Museum, Brandeis
University, Waltham, Massachusetts
Thomas Segal Gallery, Boston, Massachusetts
1982 "Boston Now: Figuration", Institute of
Contemporary Art, Boston, Massachusetts
Thomas Segal Gallery, Boston, Massachusetts
1980 "Art of the State", Federal Reserve Bank,
Boston, Massachusetts

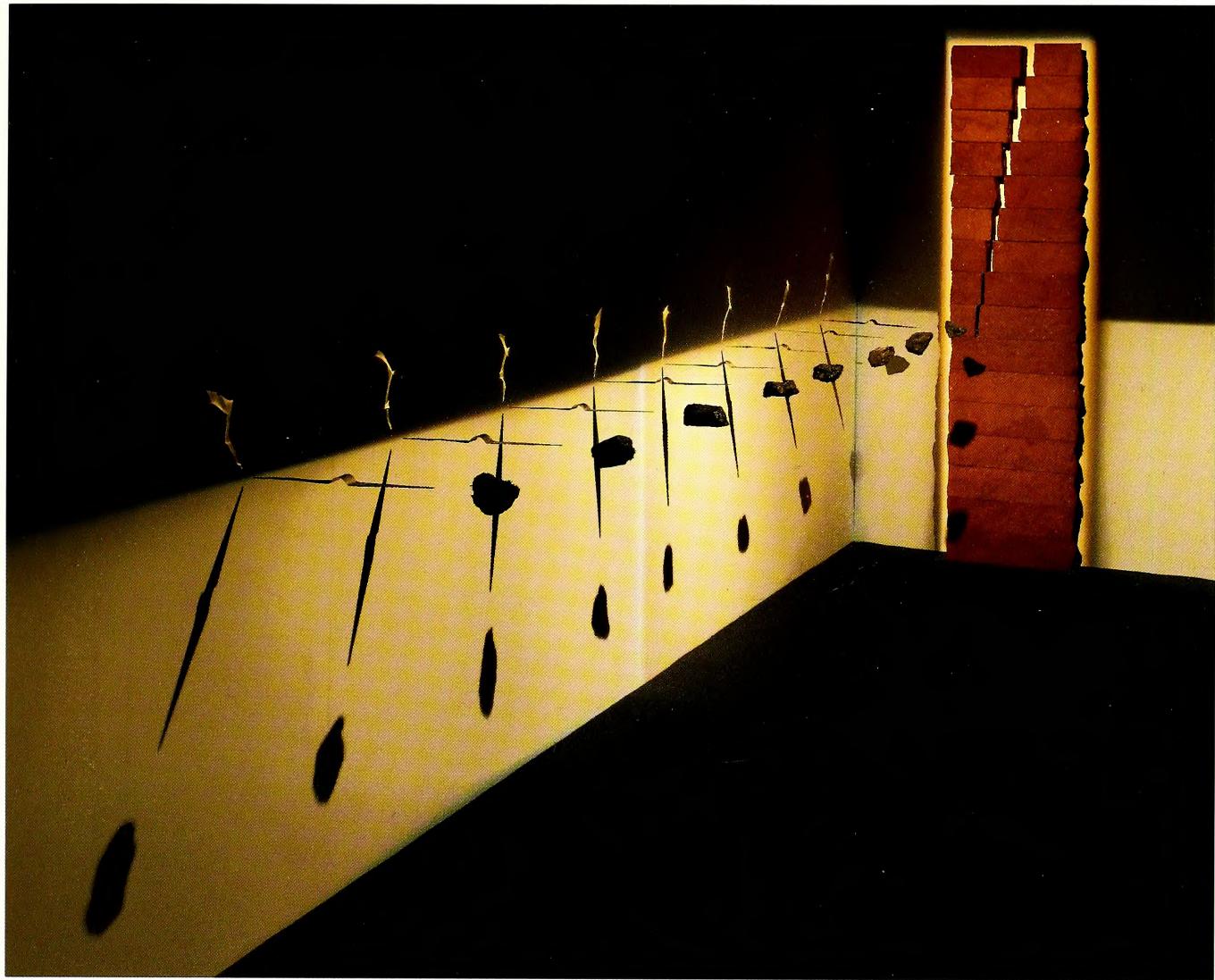
Bibliography:

1987 Bonetti, David; *ARTnews*, review, March, ill., p. 34
1986 Taylor, Robert; *The Boston Globe*, review,
September 28, ill., p. B35
Bonetti, David; *The Boston Phoenix*, review,
October 21, ill., p. 3
Levine, Gillian; "Currents", Institute of
Contemporary Art, Boston, ill., September
1985 Antonsen, Lasse; "Personal Imagery, A Return
of the Inquiry of Self", catalogue, ill.
1983 "Boston: Now", Institute of Contemporary Art,
catalogue interview, ill.
McFadden, Sarah; "Report From Boston", *Art in
America*, May, ill., p. 42
1982 "Boston Now: Figuration", Institute of
Contemporary Art, catalogue interview, ill.

Selected Collections:

The Museum of Fine Arts, Boston, Massachusetts
Hood Art Museum, Dartmouth College, Hanover,
New Hampshire
Charlene Englehard, Cambridge, Massachusetts
Mr. and Mrs. Roger Sonnabend, Boston, Massachusetts
Mr. and Mrs. David Ross, Cambridge, Massachusetts

J I M S A N B O R N



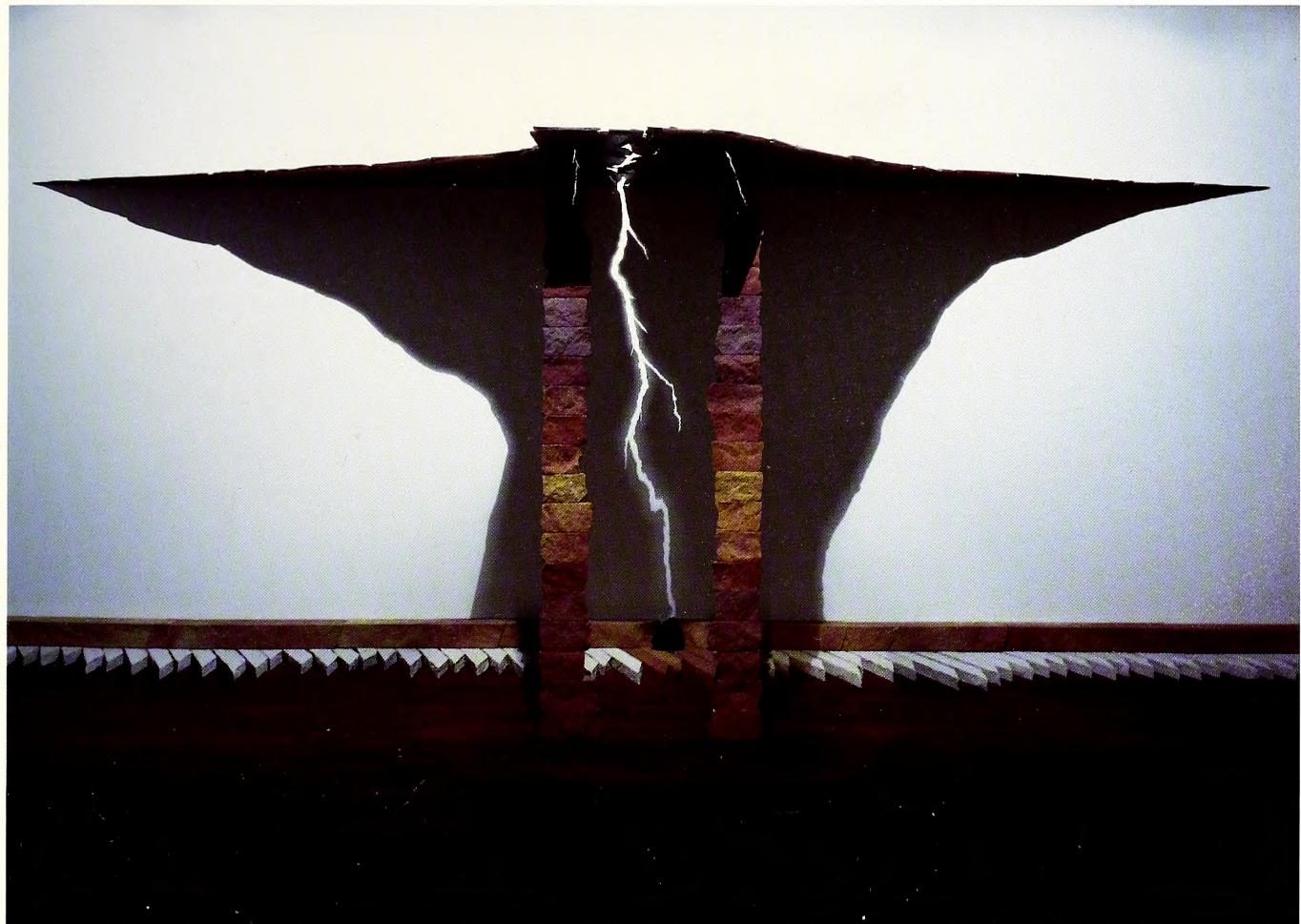
Lightning and Other Earthly Forces 1984
sandstone and lodestone
96 x 240 x 84 inches

(reproduced only)



Sailing Too Close to Magnet Mountain 1985
lodestone and fossil
84 x 300 x 240 inches

(reproduced only)



Striking Stones Under the Thunder 1985
slate, sandstone, and lodestone
102 x 300 x 48 inches



Frozen Cyclones 1985
sandstone and fossil
132 × 204 × 48 inches

(reproduced only)



All Things Have Turned to Stone 1987
petrified tree, cherry tree, stone, and dowsing rods
120 x 168 x 54 inches

JIM SANBORN

Born 1945, Washington, DC
Resides in Washington, DC

Education:

Art and Archaeology Program, Oxford University, England, 1967
Randolph-Macon College, Ashland, Virginia, B.A., 1968
Pratt Institute, Brooklyn, New York, M.F.A., 1971

Position:

Assistant Professor of Art, University of Maryland, College Park and self-employed

Grants:

1986 National Endowment for the Arts
1984 Virginia Commission of the Arts and Humanities Fellowship
1983-84 NEA/SECCA Southeastern Artists Fellowship
1983 District of Columbia Commission on the Arts and Humanities Fellowship
1982 National Endowment for the Arts

Awards:

1983 U.S. Representative, Kawasaki International Sculpture Symposium, Kawasaki, Japan
1982 Maryland Arts Council Grant, Works in Progress
1978 Ryda Levy Sculpture Award, Baltimore Museum of Fine Arts, Maryland

Solo Exhibitions:

1986 Diane Brown Gallery, New York
1985 Diane Brown Gallery, New York
1982 Diane Brown Gallery, Washington, DC
1981 Artists Space, New York
1980 Diane Brown Gallery, Washington, DC
1978 Virginia Museum of Fine Arts, Richmond
1977 Hood College, Frederick, Maryland
1976 Washington Project for the Arts, Washington, DC
1974 Virginia Museum of Fine Arts, Richmond

Group Exhibitions:

1985 "Natural Settings", Corcoran Gallery of Art, Washington, DC
1984 "Content: A Contemporary Focus, 1974-84", Hirshhorn Museum and Sculpture Garden, Washington, DC
"Southeast Seven 7", Southeastern Center for Contemporary Art, Winston-Salem, North Carolina
1983 Virginia Museum of Fine Arts, Richmond
1982 "Artists Environments", Maryland Institute, College of Art, Baltimore

"Diane Brown Gallery Artists", University of Virginia, Charlottesville
"Washington Artists to Houston", University of Houston, Lawndale Center, Texas
1980 "Forming Tomorrow Today", Maryland Institute, College of Art, Baltimore
International Sculpture Conference, Washington, DC
1979 "Selections", Traveling exhibition, Maryland Arts Council
Washington Project for the Arts, Washington, DC
1978 Corcoran Gallery of Art, Washington, DC
Baltimore Museum of Fine Arts, Maryland
1977 "Sixteen Maryland Artists", Maryland Arts Council Grant Finalists, Traveling exhibition, organized by the Baltimore Museum, Maryland Hood College, Frederick, Maryland
Washington Project for the Arts, Washington, DC
Virginia Museum of Fine Arts, Richmond
1976 Baltimore Museum of Fine Arts, Maryland
1974 Corcoran Gallery of Art, Washington, DC
1973 Virginia Museum of Fine Arts, Richmond

Bibliography:

1986 Allen, Jane Addams; "A Distant Viewing of Natural Settings", *The Washington Times*, January 13.
Richard, Paul; "Crammed with Content", *The Washington Post*, January 11.
"Natural Settings", Corcoran Gallery of Art, Washington, DC, catalogue.
1985 Fleming, Lee; "Hirshhorn's Content", *ARTnews*, January.
Garret, Henry; "Jim Sanborn", *ARTnews*, June
Morgan, Robert C.; "Jim Sanborn", *Arts Magazine*, Summer.
1984 Allen, Jane Addams; "From the Realm of Aesthetics to the Arena of Life", *The Washington Times*, October 4.
Fleming, Lee; "Artists the Critics are Watching", *ARTnews*, October.
Richard, Paul; "Crammed with Content", *The Washington Post*, October 4.
Freeman, Phyllis; "New Art", Harry N. Abrams Inc., New York.
"Content: A Contemporary Focus", Hirshhorn Museum and Sculpture Garden, Washington, DC, catalogue.
1983 "The Next Juried Show", Virginia Museum of Fine Arts, Richmond, catalogue.

1982 Arnot, Denise; "Jim Sanborn at the Diane Brown Gallery", *The New Art Examiner*, June.

Lewis, JoAnn; "Echoes of Nature's Power", *The Washington Post*, March 27.

Hopps, Walter, Dickinson, Elanore; "Atlantic Coast – Pacific Coast", California College of Arts and Crafts, Oakland, catalogue.

1981 Fleming, Lee; "Washington's Museum Quality Artists", *The Washingtonian Magazine*, October

Fleming, Lee; "Beyond Refinement: Washington DC 1980", Winter.

1980 Fleming, Lee; "Jim Sanborn at the Diane Brown Sculpture Space", *The New Art Examiner*, March.

Forgey, Benjamin; *ARTnews*, p. 88, September.

Forgey, Benjamin; "Energy Emerges in Stone", *The Washington Star*, February 17.

Forgey, Benjamin; "An Artful Vacant Lot", *The Washington Star*, February 17.

Lewis, JoAnn; "With an Art of Stone", *The Washington Post*, February 2.

Lewis, JoAnn; "Coils and Whimsey", *The Washington Post*, May 24.

Fox, Howard; "Rigging/Stacking/Binding", Washington Project for the Arts, Washington, DC, catalogue.

Freudenheim, Lewis M.; "Baltimore's Public Art, 1960-80", Maryland Institute, College of Art, Baltimore, catalogue.

Long, Glenn, A., Beers, Nancy D., "Jim Sanborn, Landscapes", Sunrise Museum, Charleston, West Virginia, catalogue.

1978 Forgey, Benjamin; "The Young Voices of Washington Sculpture", *The Washington Star*, October 15.

Richard, Paul; "Scholarly Stories in Sculpture", *The Washington Post*, October 14.

Freudenheim, Tom L., Melchert, Jim; "The 1978 Maryland Biennial", Baltimore Museum of Art, catalogue.

"21st Area Exhibition", Corcoran Gallery of Art, Washington, DC, catalogue.

1977 Jones, Carleton; "Outdoor Art for the Auto Age", *The Baltimore Sun*, August 14.

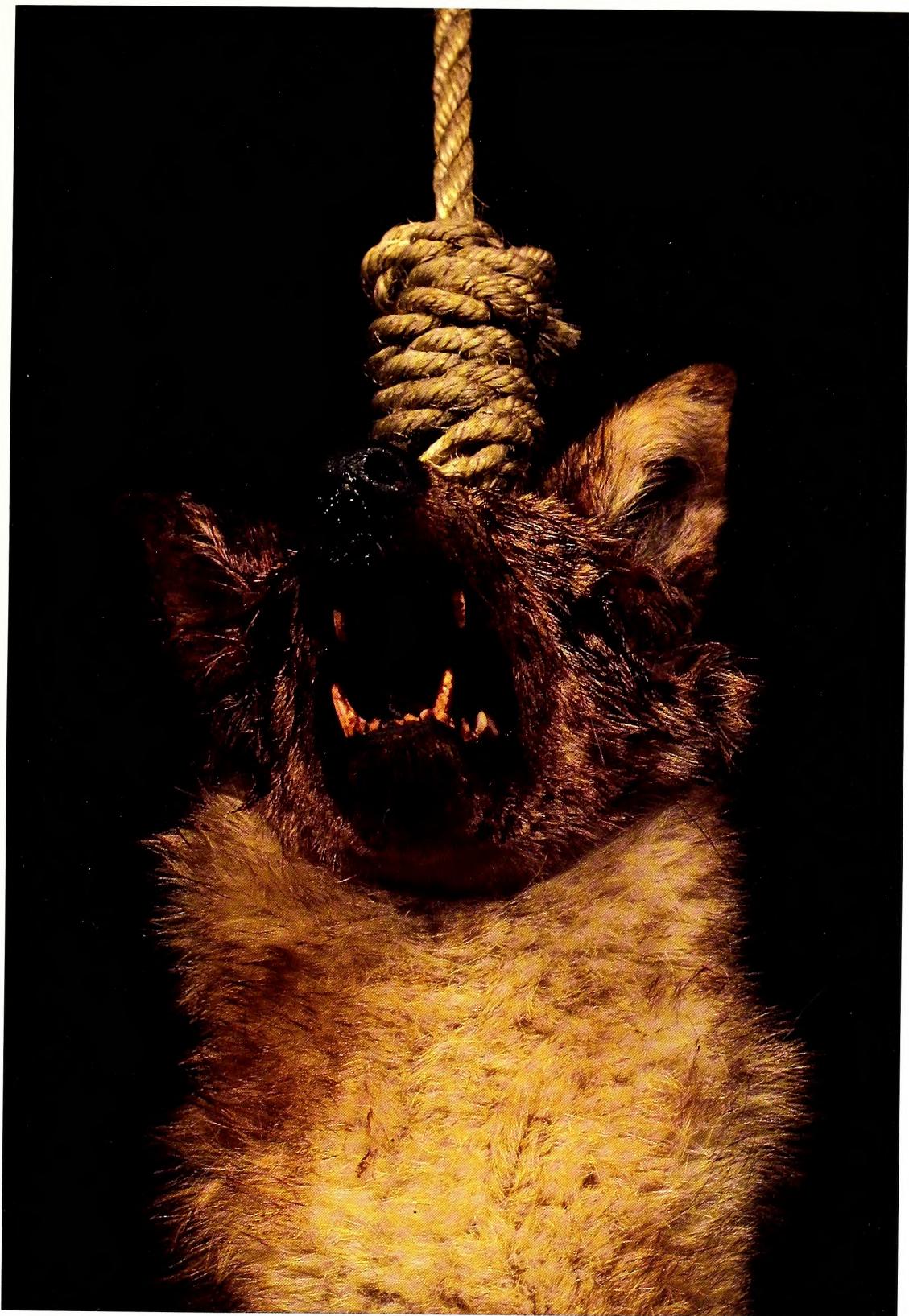
"Virginia Artists 1977", Virginia Museum of Fine Arts, Richmond, catalogue.

1976 Lewis, JoAnn; "W.P.A. Group Show", *The Washington Post*, November 2

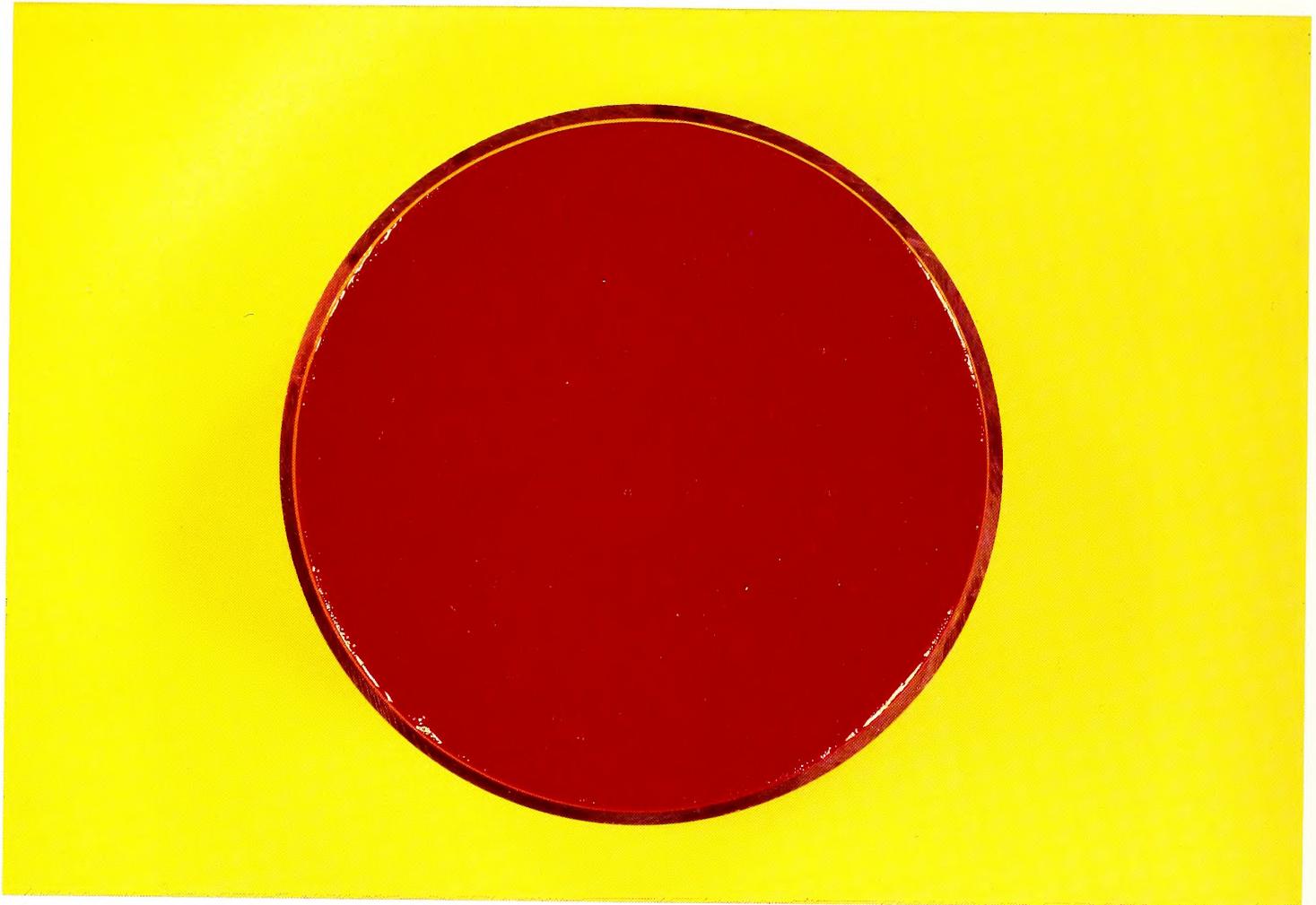
1974 "19th Area Exhibition", Corcoran Gallery of Art, Washington, DC, catalogue.

1973 "Virginia Artists 1973", Virginia Museum of Fine Arts, Richmond, catalogue.

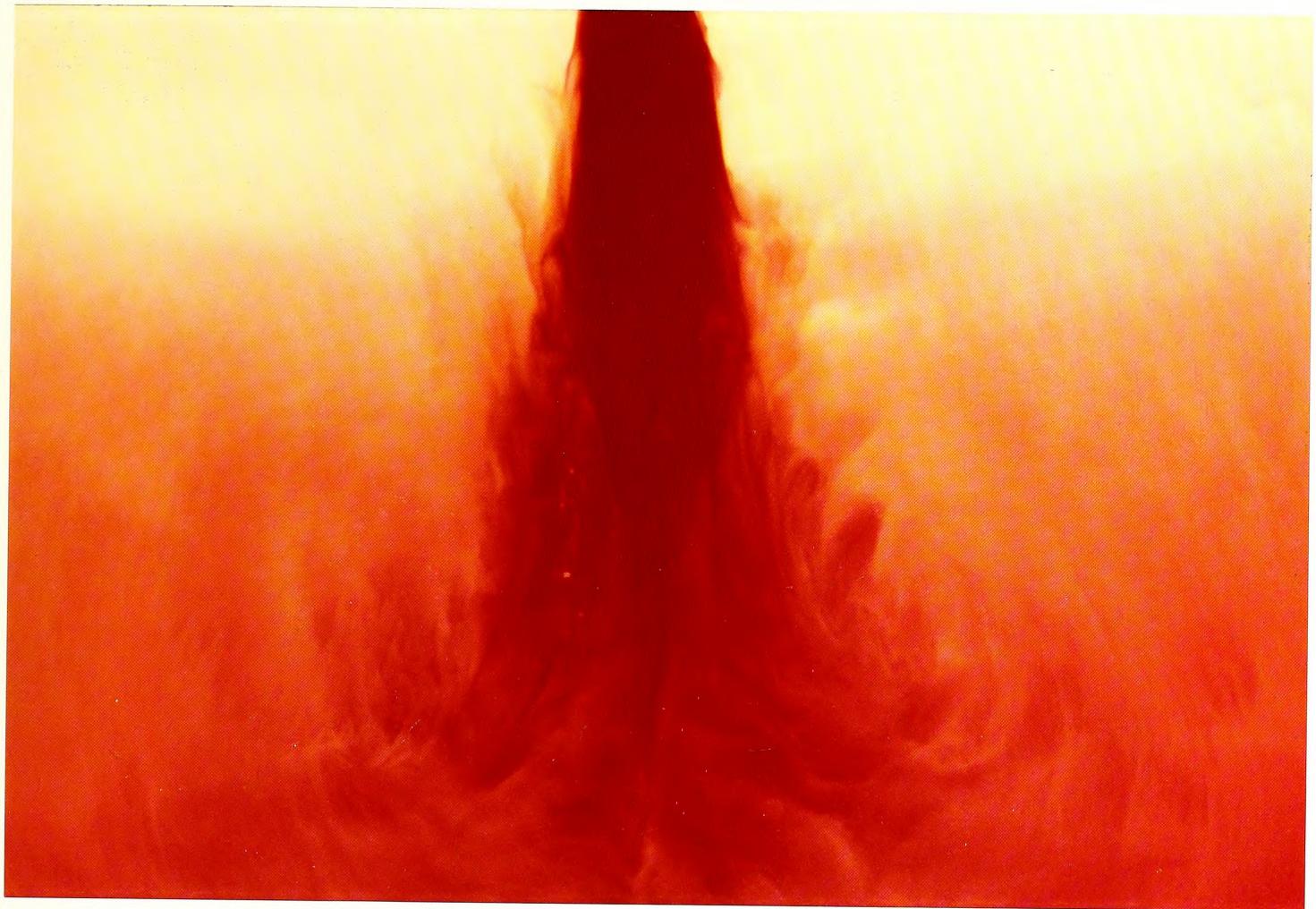
ANDRES SERRANO



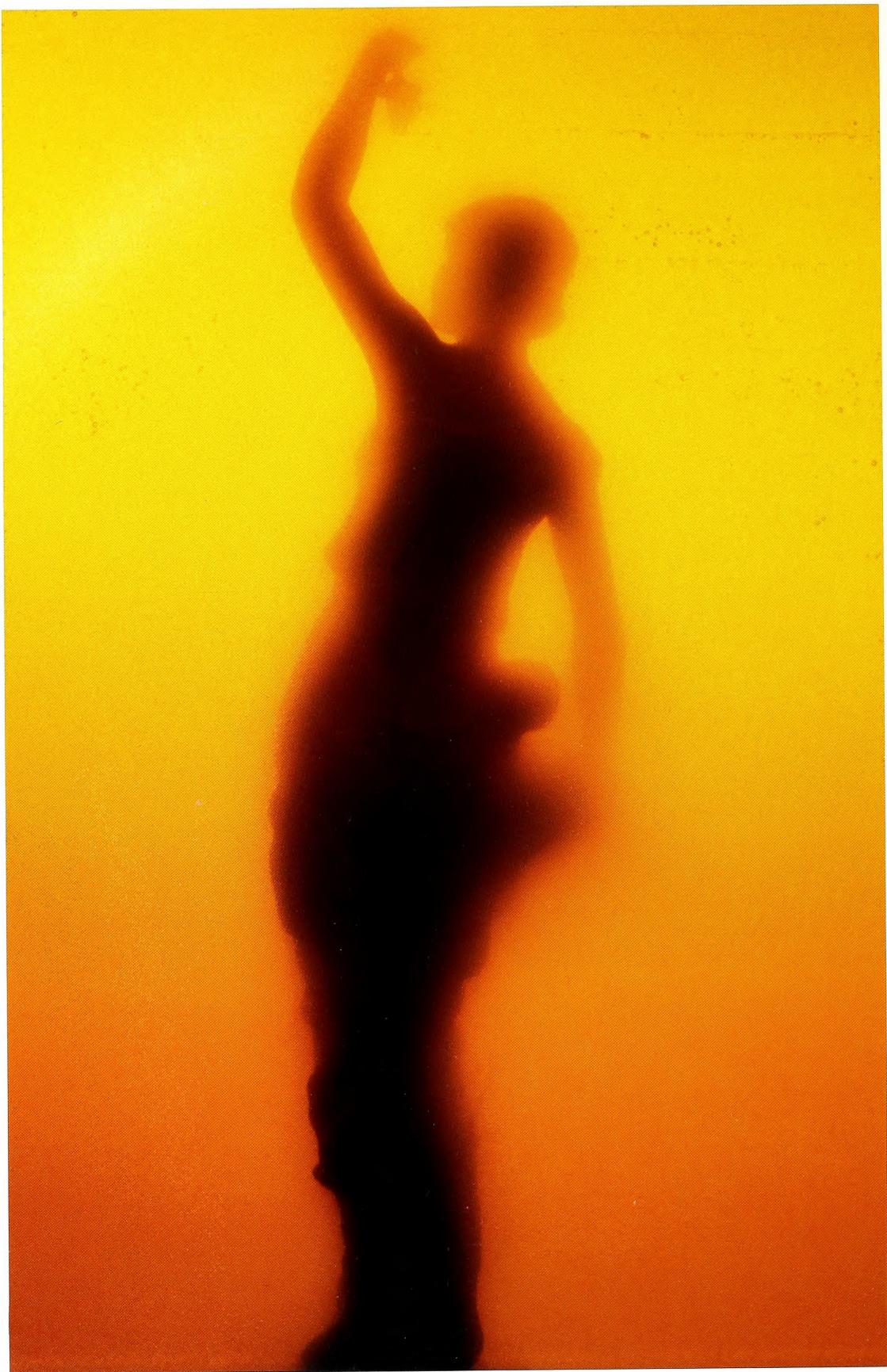
The Scream 1986
Cibachrome
60 × 40 inches



Circle of Blood 1987
Cibachrome
40 x 60 inches



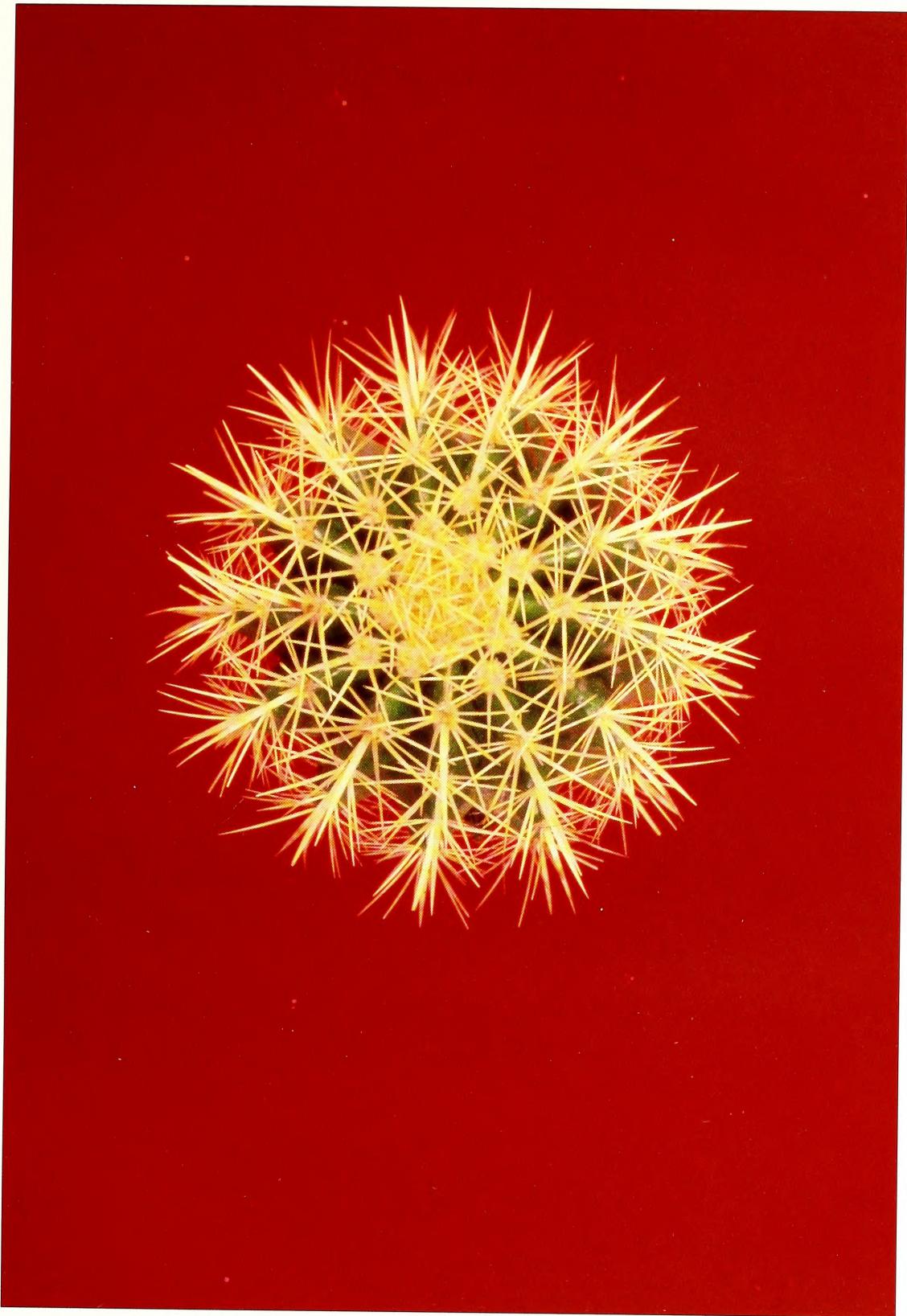
Blood Stream 1987
Cibachrome
40 x 60 inches



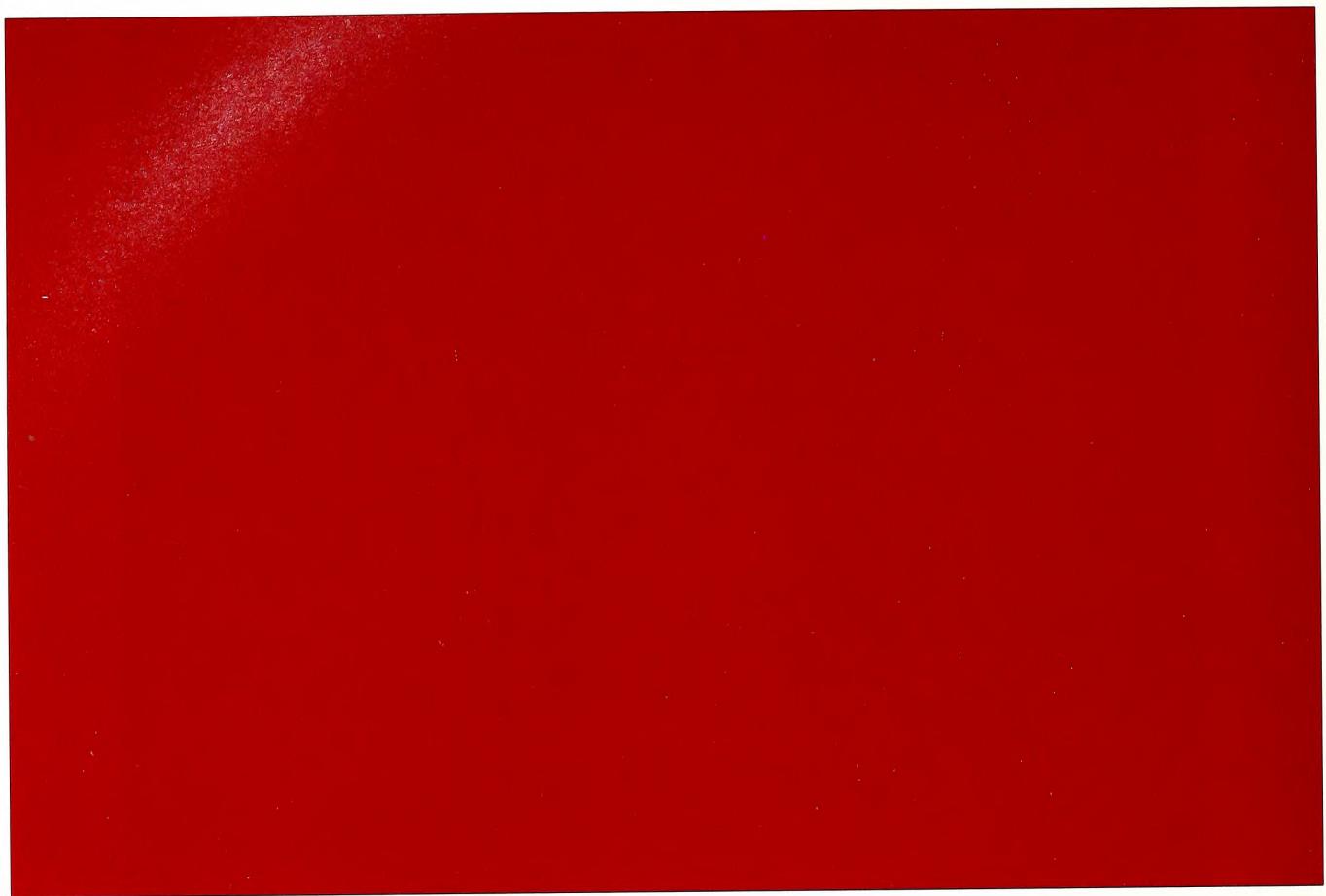
Piss Elegance 1987

Cibachrome

60 × 40 inches



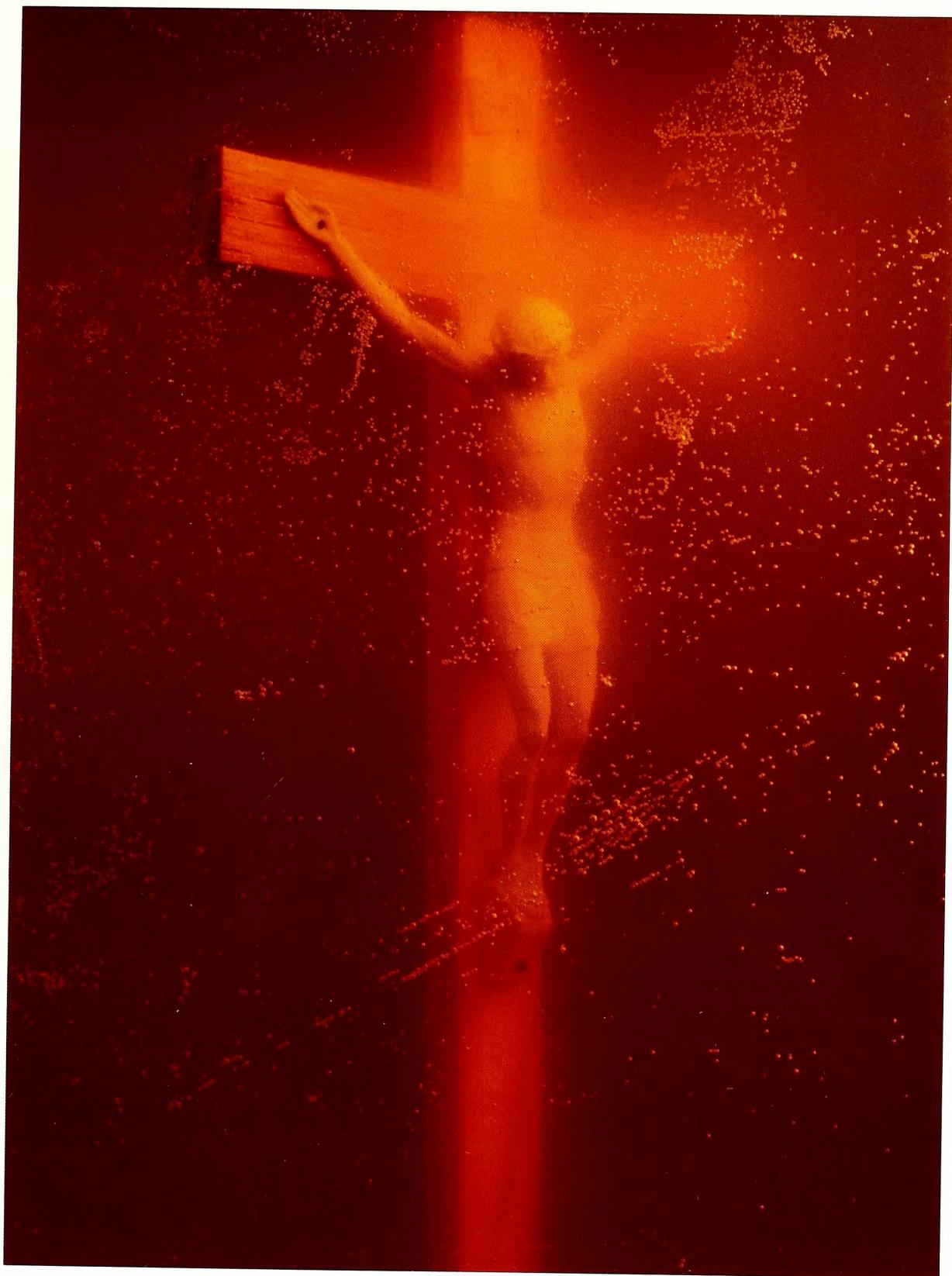
Cactus Blood 1987
Cibachrome
60 × 40 inches



Blood 1987

Cibachrome

40 x 60 inches



Piss Christ 1987
Cibachrome
60 x 40 inches



Dread 1987

Cibachrome

40 x 60 inches

ANDRES SERRANO

Born 1950, New York, New York
Resides in New York, New York

Education:
Brooklyn Art School 1967-69

Position:
Self-employed

Grants:
1987 New York Foundation for the Arts
Art Matters, Inc.
1986 National Endowment for the Arts

Awards:
1985-86 National Studio Program at P.S. 1, The
Institute for Art and Urban Resources,
Inc., Long Island City, New York

Solo Exhibitions:
1988 Stux Gallery, New York
1987 Galerie Hufkens-Noir Homme, Brussels, Belgium
1985 Museum of Hispanic Art, New York
Leonard Perlson Gallery, New York

Group Exhibitions:
1988 "Abstraction in Question", John and Mable
Ringling Museum, Sarasota, Florida
"Acts of Faith", Cleveland State University
Art Gallery, Ohio
"Female (Re)Production", White Columns Gallery,
New York
"A Romantic Distance", Jeffrey Neale Gallery,
New York
1987 "The Spiritual of Artificiality", Hallwalls,
Buffalo, New York
"Constitution", Temple Gallery, Temple
University, Philadelphia, Pennsylvania
"A Visible Order", Gallery 400, University of
Illinois at Chicago
"Myth/Ritual", San Francisco Camerawork,
California
"Summer Group Show", Stux Gallery, New York
"The Castle", Documenta 8, Kassel, Germany
"Scared to Breath", Perspektif, Rotterdam,
Holland
"Mary", Althea Viafora Gallery, New York
"Art Against Aids", Jeffrey Neal Gallery,
New York

"Fake", The New Museum of Contemporary Art,
New York
"Interiors", Light Gallery, New York
"Floating Values", Hallwalls, Buffalo, New York
"Transvision", Stux Gallery, New York
"Greater Than or Equal To (30" x 40")",
Jayne Baum Gallery, New York
"Large as Life", Henry Street Settlement,
New York
"Anti-Heroes and Predatory Powers", The Robert
B. Menschel Photography Gallery, Syracuse,
New York
1986 "Fact, Fiction, Fragment, Fetish", Stux Gallery,
Boston, Massachusetts
"The Sacred and the Sacilegious", Photographic
Resource Center, Boston, Massachusetts
"The Law and Order Show", John Weber Gallery,
New York
"New Traditions", Traveling exhibition, New York
State Museum, Albany; International Center
of Photography Midtown, New York
"Past, Present, Future", The New Museum of
Contemporary Art, New York
"Fresh Fruit for Rotten Vegetables", A & P
Gallery, New York
"New New York", Cleveland Center for
Contemporary Art, Ohio
"Liberty and Justice", The Alternative Museum,
New York
"Novus Ordo Seclorum", A & P Gallery,
New York
1985 "Seeing is Believing?", The Alternative Museum,
New York
"Godda", A & P Gallery, New York
"National Studio Program Exhibition", The
Clocktower, New York
"All the Comforts of Home", Kamikaze,
New York
"Funeral Rites", White Columns Gallery,
New York
"Myth and History", Museum of Contemporary
Hispanic Art, New York
1985 Whitney Biennial, Whitney Museum of
American Art, New York
1984 "Indigestion", P.P.O.W. Gallery, New York
"Scream Chamber", El Pueblo Gallery, New York
"Window Installation", Printed Matter, New York
"Call and Response", Colby College Museum
of Art, Waterville, Maine

"Summits", Nassau Community College, Long Island, New York

"Timeline", P.S. 1, Long Island City, New York

"Artists Call Against U.S. Intervention in Central America", Judson Church, New York

Bibliography:

1987 Chayat, Sherry; "Two Artists' Graphic Messages in Huge Color Photographs", *Syracuse Herald American*, ill., February 8

Read, Cornelia; "Plundering the Sacred and Profane", *The New York Times*, ill., February 18

Mahoney, Robert; "Large Format Photography", *Arts Magazine*, May

Olander, William; "Fake", exhibition catalogue, ill., May

Blake, Robert; "Mythical Circuits", *San Francisco Camerawork Quarterly*, September, ill.

1986 Bujan, Juan; "Cuatro Artistas En El Museo", *La Vox Hispana*, ill., February 6

Cullinan, Helen; "New York Artists Turn Clock Back in Show Here", *Cleveland Plain Dealer*, March 1

Robinson, William; "New New York", *The New Art Examiner*, June

Grundberg, Andy; "Photographs of Yesterday, Today, and Tomorrow", *The New York Times*, July 11

Norman, Sally; "New New Art", *Dialogue Magazine*, July/August

Cameron, Dan; "Ten to Watch", *Arts Magazine*, ill., September

Peary, Gerald; "Sacred is Cloistered with Profane in Religious Motifs", *The Boston Herald*, October 19

Wise, Kelly; "The Sacred and the Sacrilegious", *The Boston Globe*, October 19

Bonetti, David; "No Safe Place of Grace", *The Boston Phoenix*, October 28

Phelan, Robert; "New Traditions", exhibition catalogue, ill., December

Wise, Kelly; "The Unconventional and the Brooding", *The Boston Globe*, December 17

Peary, Gerald; "Stux's Far-Out Festival of Photography", *The Boston Herald*, December 21

1985 Ludwig, Allan; "Seeing is Believing", exhibition catalogue, December

Brenson, Michael; "P.S. 1 Shows Work of 35 Younger Artists", *The New York Times*, December 6

1984 Smith, Roberta; "Group Therapy", *Village Voice*, December

EXHIBITION CHECKLIST

VERNON FISHER

Fort Worth, Texas

1. *Observing the Memory of Water* 1985
oil and acrylic on plywood
24 × 24½ × 3 inches
Collection of Robert Lehrman, Washington, DC
2. *Observing the Memory of Time* 1986
oil on wood
97 × 17 × 17 inches
Courtesy of the artist and the Barbara Gladstone Gallery, New York
3. *Descent of Man* 1986
oil, paintstick, blackboard slating on wood
106½ × 119 × 5¼ inches
Courtesy of the artist and the Barbara Gladstone Gallery, New York
4. *Heart of Darkness* 1986
oil on blackboard slating on wood
39¼ × 39¼ × 39¼ inches
Courtesy of the artist and the Barbara Gladstone Gallery, New York
5. *Interruption in a Field* 1986
oil, acrylic, canvas
81½ × 109 inches
Courtesy of the artist and the Barbara Gladstone Gallery, New York

JAMES HERBERT

Athens, Georgia

6. *Three Figures* 1983
acrylic on canvas
115 × 150 inches
Courtesy of the artist
Carnegie-Mellon University Art Gallery only
7. *Green Orbs* 1984
acrylic on canvas
115 × 150 inches
Courtesy of the artist
Carnegie-Mellon University Art Gallery only
8. *Haskell's Dream* 1984
acrylic on canvas
115 × 150 inches
Courtesy of the artist
Carnegie-Mellon University Art Gallery only
9. *Dog Boy* 1987
acrylic on canvas
150 × 115 inches
Courtesy of the artist

10. *Red Dancers* 1987
acrylic on canvas
150 × 115 inches
Courtesy of the artist

11. *Two Figures* 1987
acrylic on canvas
150 × 115 inches
Courtesy of the artist

12. *Vidalia* 1987
acrylic on canvas
150 × 115 inches
Courtesy of the artist

RONI HORN

Brooklyn, New York

13. *Hollowed Mass V* 1984-85
solid cast lead
13 × 11 × 11 inches
Collection of George H. Waterman III, New York
Virginia Museum of Fine Arts only
14. *Untitled* 1985
pure powdered pigment on paper; titanium, carbon, and graphite
14½ × 14½ inches
Courtesy of the artist and the Galerie Lelong, New York
15. *Untitled* 1985
pure powdered pigment on paper; sulphur and carbon
14½ × 15 inches
Courtesy of the artist and the Galerie Lelong, New York
16. *Untitled* 1985
pure powdered pigment on paper; cadmium, carbon, and iron
13 × 11 inches
Courtesy of the artist and the Galerie Lelong, New York
17. *Untitled* 1986
powdered pigment and varnish on paper
13 × 17½ inches
Courtesy of the artist and the Galerie Lelong, New York
18. *Post Work III* 1986-87
six cast iron poles
pole height: 93 inches; tops are of variable heights;
30 inches, 34 inches, 38 inches
Courtesy of the artist and the Galerie Lelong, New York
Los Angeles County Museum of Art only
19. *Parted Mass III* 1985
solid cast lead
3½ × 33 × 5½ inches
Courtesy of the artist and the Galerie Lelong, New York
Virginia Museum of Fine Arts only

DAVID IRELAND
San Francisco, California

20. *Sonnet* 1988
mixed copper tubing, copper wire, concrete and galvanized metal table
installation
Collection of the artist

21. *Capilano* 1987-88
mixed media, metal wire, pan, liquid dye, copper and concrete
installation
Collection of the artist

22. *Reliquary* 1987-88
steel cabinet with objects, concrete, paper, fabric, wood, meat and electrical wire
installation
Note: the wall is of pigmented urethane
Collection of the artist

MIKE KELLEY
Los Angeles, California

23. *Alphabet* 1985
acrylic on paper
56 × 42 inches
Collection of Barry Sloane, Los Angeles, California

24. *Booth's Puddle* 1985
acrylic on paper
22 × 60; 60 × 71 inches (2 panels)
Courtesy of the artist and Metro Pictures, New York

25. *Little Side Cave* 1985
acrylic on paper
60½ × 72 inches
Collection of Robert and Mary Looker, Carpinteria, California

26. *Screamin' Smoke* 1986
acrylic on paper
42 × 107½ inches
Collection of Eddo A. Bult, New York

27. *Kappa Scalp* 1986-87
artificial wig with acrylic, wine glass and glass dome on painted wood base
14 × 11 × 11 inches
Courtesy of the artist and the Rosamund Felsen Gallery, Los Angeles, California

28. *Wet Blank Spot* 1987
acrylic on canvas
60 × 48 inches
Courtesy of the artist and the Rosamund Felsen Gallery, Los Angeles, California

29. *Limpid Pool* 1987
acrylic on canvas
60 × 48 inches
Courtesy of the artist and the Rosamund Felsen Gallery, Los Angeles, California

30. *Feudal War* 1987
acrylic on canvas
48½ × 60½ inches
Courtesy of the artist and the Rosamund Felsen Gallery, Los Angeles, California

31. *Pond Gift* 1987
acrylic on canvas
48 × 120 inches (2 panels)
Collection of Teresa Bjornson, Los Angeles, California

JIM LUTES
Chicago, Illinois

32. *Paradise Without a Match* 1985
oil on canvas
38 × 38 inches
Collection of Jerome H. Meyer, Chicago, Illinois

33. *The Sins of a Man* 1986
oil and acrylic on masonite
36½ × 28½ inches
Collection of The Ruttenberg Arts Foundation, Chicago, Illinois

34. *The Recipients* 1986
oil on canvas
27 × 22 inches
Collection of Howard and Donna Stone, Highland Park, Illinois

35. *Mondo Condo* 1986
oil and acrylic on canvas
55½ × 43 inches
Collection of The Ruttenberg Arts Foundation, Chicago, Illinois

36. *Field Day* 1986
oil on canvas
52 × 29 inches
Collection of Lee Wesley and Victoria Granacki, Chicago, Illinois

37. *Municipal Golf* 1987
oil on canvas
34½ × 28½ inches
Collection of Edward R. Downe, Jr., New York

38. *The Consumer* 1987
oil and acrylic on masonite
28½ × 24 inches
Collection of Rebecca L. Sigler, Chicago, Illinois

39. *Head in Fog, Mind in the Gutter, Brain on the Shelf* 1987
oil on canvas
37½ × 48 inches
Collection of Hugo Sonnenschein III, Chicago, Illinois

MICHAEL NAKONECZNY

Chicago, Illinois

40. *Power of Babble* 1986
acrylic on masonite
20½ × 24½ inches
Collection of The Progressive Corporation, Cleveland, Ohio

41. *T.V.* 1986
acrylic on masonite
24½ × 30 inches
Collection of Jetta and James Jones, Chicago, Illinois

42. *Stray* 1986
acrylic on masonite
23½ × 27 inches
Collection of Bonnie S. Pasnik, Skokie, Illinois

43. *Bastard's Rebellion* 1987
acrylic and mixed media on board
19 × 24 inches
Collection of Rosalie and Morton Cohen, Shaker Heights, Ohio

44. *Between the Head* 1987
acrylic on masonite
30½ × 32 inches
Collection of Ann and Arie Ilton, Irvington, New York

45. *Cul-de-sac* 1987
acrylic on masonite
16 × 35½ inches
Collection of Pria and Mark Harmon, Boston, Massachusetts

46. *Yellow-X* 1987
acrylic on masonite
33½ × 28½ inches
Collection of Scott and Willa Lang, Chicago, Illinois

CLIFFTON PEACOCK

Boston, Massachusetts

47. *Bather* 1985
oil on panel
24 × 24 inches
Collection of Joan Sonnabend, Boston, Massachusetts

48. *Room* 1986
oil on panel
24 × 24 inches
Collection of Dr. Jan Clee, Philadelphia, Pennsylvania

49. *Habit* 1986
oil on board
24 × 24 inches
Collection of Michael Beatty, Newton, Massachusetts

50. *Herald* 1986
oil on canvas
24 × 24 inches
Collection of Judith and Charles Fox, Boston, Massachusetts

51. *Trophy* 1986
oil on masonite
24 × 24 inches
Collection of The Museum of Fine Arts, Boston, Massachusetts; Grant Walker Fund, 1986.768

52. *Eulogy* 1986
oil on masonite
24 × 24 inches
Collection of Burton and Shelly Ross, Minneapolis, Minnesota

53. *Burn* 1987
oil on masonite
24 × 24 inches
Collection of Burton and Shelly Ross, Minneapolis, Minnesota

54. *Hand* 1987
oil on masonite
24 × 24 inches
Courtesy of the artist and the Thomas Segal Gallery, Boston, Massachusetts

JIM SANBORN

Washington, DC

55. *Striking Stones Under the Thunder* 1985
slate, sandstone, and lodestone
102 × 300 × 48 inches
Courtesy of the artist
Carnegie-Mellon University Art Gallery only

56. *All Things Have Turned to Stone* 1987
petrified tree, cherry tree, stone, and dowsing rods
120 × 168 × 54 inches
Courtesy of the artist

ANDRES SERRANO

New York, New York

57. *The Scream* 1986
Cibachrome
60 × 40 inches
Courtesy of the artist and the Stux Gallery, New York

58. *Circle of Blood* 1987
Cibachrome
40 × 60 inches
Courtesy of the artist and the Stux Gallery, New York

59. *Blood Stream* 1987
Cibachrome
40 × 60 inches
Courtesy of the artist and the Stux Gallery, New York

60. *Piss Elegance* 1987
Cibachrome
60 × 40 inches
Courtesy of the artist and the Stux Gallery, New York

61. *Cactus Blood* 1987
Cibachrome
60 × 40 inches
Courtesy of the artist and the Stux Gallery, New York

62. *Blood* 1987
Cibachrome
40 × 60 inches
Courtesy of the artist and the Stux Gallery, New York

63. *Piss Christ* 1987
Cibachrome
60 × 40 inches
Courtesy of the artist and the Stux Gallery, New York

64. *Dread* 1987
Cibachrome
40 × 60 inches
Courtesy of the artist and the Stux Gallery, New York

AWARDS IN THE VISUAL ARTS GUIDELINES AND PROCEDURES

Awards in the Visual Arts Guidelines

The Awards in the Visual Arts (AVA) program annually announces ten awards of \$15,000 each, distributed within ten areas of the United States designated according to artist per capita population (see map and listing of states by area, page 121).

Artists are eligible for AVA awards by nomination only, and must be citizens of the United States. One hundred nominators, drawn from across the country and representing all major visual arts disciplines, are each invited to submit to the AVA staff at the Southeastern Center for Contemporary Art (SECCA) the names of five artists living and working in their respective areas. Artists working in all media are eligible for nomination. The result is a maximum of five hundred nominated artists, although some nominators submit fewer than five names and sometimes there are duplicate nominations. These artists are then furnished with instructions for submitting slides and related material to the national jury. In the event of receiving an award, each nominee is asked to commit work to a national exhibition and its subsequent tour. All nominees are invited to have their slides placed in the AVA slide reference registry — a slide library intended to become a major contemporary art resource.

To encourage acquisition of works by AVA award recipients, museums participating in the exhibition tour are given \$10,000 purchase grants. A work (or

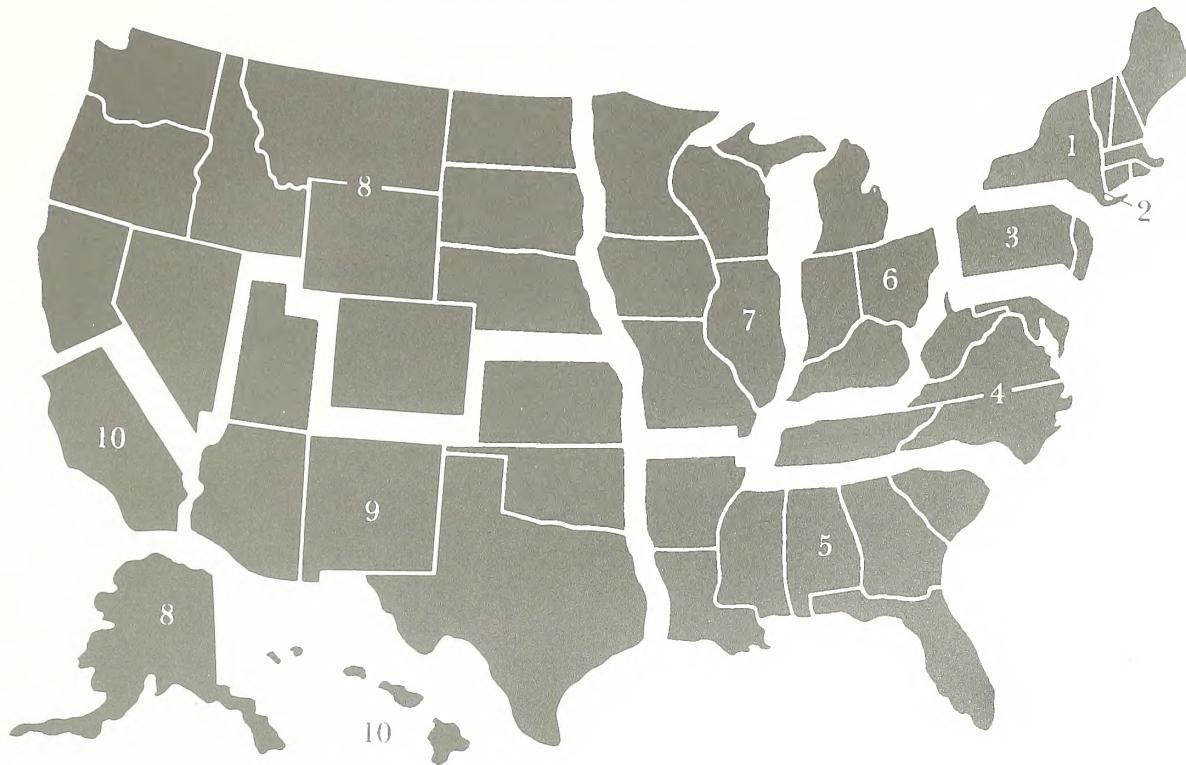
works) by one or more of the award recipients is purchased with these funds.

Procedures for Identifying Nominators and Jurors

AVA goes to "the field" to compile lists of respected artists, museum directors, curators, and critics from all parts of the country. Potential nominators and jurors are recommended through a network of visual arts professionals. Each year one hundred nominators — ten from each of the ten geographic regions — are identified, as well as a group of national jurors who make the final selection of ten artists from the names submitted.

AVA Exhibition Program

Along with financial support for artists, AVA believes in the importance of recognition through public exhibition of work. Wide exposure to a national audience is an essential element of the AVA concept. Since ten artists are selected annually by a national jury, one exhibition will be circulating while a new selection is under way. This exhibition program requires that participating museums commit in advance to a totally unknown show, one in which the very artists have yet to be determined. This commitment reflects the participating museums' dedication to new work — emerging concepts and talents — and, like any commitment to an unknown, it is an act of faith.



AVA AREAS

This map of the United States illustrates in bold the boundaries of the ten Awards in the Visual Arts areas. Divisions are based on artist population density with statistical data provided by the United States Bureau of the Census.

AREA 1

Connecticut, Maine, Massachusetts, New Hampshire, Rhode Island, Upstate New York, and Vermont.

AREA 2

Manhattan Borough of New York.

AREA 3

New York boroughs other than Manhattan, including Westchester County and Long Island, New Jersey, Puerto Rico, Virgin Islands, and Pennsylvania.

AREA 4

Delaware, District of Columbia, Maryland, Virginia, West Virginia, Tennessee, and North Carolina.

AREA 5

Alabama, Arkansas, Florida, Georgia, Louisiana, Mississippi, and South Carolina.

AREA 6

Indiana, Kentucky, Michigan, and Ohio.

AREA 7

Illinois, Iowa, Wisconsin, Minnesota, and Missouri.

AREA 8

Alaska, Idaho, Montana, Nebraska, North Dakota, Northern California, Oregon, South Dakota, Washington, Wyoming, Nevada, and Colorado.

AREA 9

Arizona, Kansas, New Mexico, Oklahoma, Texas, and Utah.

AREA 10

Hawaii, and Southern California.

AWARDS IN THE VISUAL ARTS STAFF

AVA Program Director: Ted Potter

Director

Southeastern Center for Contemporary Art

Special Assistant to the AVA Director:

Virginia S. Rutter

AVA Secretary: Jean B. Yeatts

Exhibition Coordinator: Jeff Fleming

AWARDS IN THE VISUAL ARTS RECIPIENTS

AVA 1

Michael Singer
 Richard Bosman
 *Edward Flood
 Maurie Kerrigan
 Douglas Bourgeois
 Michael Luchs
 Stephen Schultz
 Marsha Burns
 Richard Schaffer
 Terry Allen

Area 1
 Area 2
 Area 3
 Area 4
 Area 5
 Area 6
 Area 7
 Area 8
 Area 9
 Area 10

AVA 2

John McNamara
 Philip Allen
 Herman Cherry
 Emmet Gowin
 Blue Sky
 Gloria Thomas
 Ada Medina
 Doug Hall
 Jesús Moroles
 Marvin Harden

Area 1
 Area 2
 Area 3
 Area 4
 Area 5
 Area 6
 Area 7
 Area 8
 Area 9
 Area 10

AVA 3

Robert Cumming
 Donald Lipski
 Rolando Briseno
 Genna Watson
 Leonard Koscienski
 Edward Mayer
 Margaret Wharton
 Tom Marioni
 Louis Carlos Bernal
 Robert Therrien

Area 1
 Area 2
 Area 3
 Area 4
 Area 5
 Area 6
 Area 7
 Area 8
 Area 9
 Area 10

AVA 4

Jon Imber
 *Ana Mendieta
 Sidney Goodman
 Peter Charles
 Don Cooper
 Bert Brouwer
 JoAnne Carson
 John Buck
 Luis Jimenez, Jr.
 James Croak

Area 1
 Area 2
 Area 3
 Area 4
 Area 5
 Area 6
 Area 7
 Area 8
 Area 9
 Area 10

AVA 5

Doreen Kraft
 Heide Fasnacht
 Michael Kessler
 Alan Stone
 Clyde Connell
 Gordon Newton
 Jin Soo Kim
 Robert Helm
 Mark Klett
 Allen Ruppberg

Area 1
 Area 2
 Area 3
 Area 4
 Area 5
 Area 6
 Area 7
 Area 8
 Area 9
 Area 10

AREA 6

Bill Seaman
 Ross Bleckner
 Archie Rand
 William Willis
 James Michaels
 Peter Huttlinger
 Hollis Sigler
 Christopher Brown
 Michael Tracy
 Jill Giegerich

Area 1
 Area 2
 Area 3
 Area 4
 Area 5
 Area 6
 Area 7
 Area 8
 Area 9
 Area 10

AVA 7

Cliffton Peacock
 Andres Serrano
 Roni Horn
 Jim Sanborn
 James Herbert
 Michael Nakoneczny
 Jim Lutes
 David Ireland
 Vernon Fisher
 Mike Kelley

Area 1
 Area 2
 Area 3
 Area 4
 Area 5
 Area 6
 Area 7
 Area 8
 Area 9
 Area 10

*(Deceased)

A W A R D S I N
T H E V I S U A L A R T S 7 J U R Y

Howard Fox
Curator of Contemporary Art
Los Angeles County Museum of Art
Los Angeles, California

Dr. Donald Kuspit
Critic and Professor
New York, New York

Howardena Pindell
Artist and Professor
New York, New York

Ned Rifkin
Chief Curator of Exhibitions
Hirshhorn Museum and Sculpture Garden
Washington, DC

Thomas Sokolowski
Director
Grey Art Gallery and Study Center
New York University
New York, New York

AWARDS IN THE VISUAL ARTS
EXECUTIVE COMMITTEE

Noel L. Dunn
President and Chief Executive Officer
Rollins Burdick Hunter of North Carolina, Inc.
Winston-Salem, North Carolina

David H. Harris
President
The Equitable Foundation
New York

Dr. Alberta Arthurs
Director, Arts and Humanities
The Rockefeller Foundation
New York

Ted Potter
Director, Southeastern Center for Contemporary Art, and
Awards in the Visual Arts
Winston-Salem, North Carolina

AWARDS IN THE VISUAL ARTS NATIONAL PROFESSIONAL COUNCIL

Suzanne Delehayn

Director, Neuberger Museum
State University of New York
Purchase, New York

James Demetrian

Director, Hirshhorn Museum and Sculpture
Garden
Smithsonian Institution
Washington, DC

Mel Edwards

Artist
New York

Peter Frank

Critic and Professor
Los Angeles, California

Marge Goldwater

Curator, The Walker Art Center
Minneapolis, Minnesota

Richard Hunt

Artist
Chicago, Illinois

Luis Jimenez, Jr.

Artist
Hondo, New Mexico

Janet Kardon

Director, Institute of Contemporary Art
University of Pennsylvania
Philadelphia, Pennsylvania

Richard Koshalek

Director, The Museum of Contemporary Art
Los Angeles, California

Dr. Donald Kuspit

Critic and Professor
New York, New York

Dr. Thomas Leavitt

Director, Herbert F. Johnson Museum of Art
Cornell University
Ithaca, New York

James Melchert

Artist and Professor
University of California at Berkeley
Berkeley, California

Al Nodal

Director, Contemporary Arts Center
New Orleans, Louisiana

Beverly Pepper

Artist
Italy

Ted Potter

Director, Southeastern Center for Contemporary
Art
Winston-Salem, North Carolina

Dr. Harry Rand

Curator, Painting and Sculpture
National Museum of American Art
Smithsonian Institution
Washington, DC

George Segal

Artist
New Brunswick, New Jersey

Roy Slade

Director, Cranbrook Academy of Art Museum
Bloomfield Hills, Michigan

Wayne Thiebaud

Artist and Professor
Department of Art
University of California at Davis
Davis, California

Dianne Vanderlip

Curator, 20th Century Art
Denver Art Museum
Denver, Colorado

John Yau

Critic
Catskill, New York

A C K N O W L E D G M E N T S

The Awards in the Visual Arts program and its sponsors gratefully acknowledge the cooperation and assistance of the staff of the Los Angeles County Museum of Art in California; the Carnegie-Mellon University Art Gallery in Pittsburgh, Pennsylvania and the Virginia Museum of Fine Arts in Richmond for making this exhibition possible. AVA recognizes the generosity of individuals, institutions, foundations, and corporations, who loaned works from their collections to the exhibition — Robert Lehrman, Washington, DC; Teresa Bjornson and Barry Sloane, of Los Angeles, California; Robert and Mary Looker, Carpinteria, California; Hugo Sonnenschein III, Rebecca Sigler, Lee Wesley and Victoria Granacki, The Ruttenberg Arts Foundation, Jerome H. Meyer, Jetta and James Jones, Scott and Willa Lang of Chicago, Illinois; Howard and Donna Stone, Highland Park, Illinois; Ann and Arie Ilton, Irvington, New York; Rosalie and Morton Cohen, Shaker Heights, Ohio; Pria and Mark Harmon, The Museum of Fine Arts, Judith and Charles Fox, and Joan Sonnabend, of Boston, Massachusetts; Bonnie Pasnik, Skokie, Illinois; The Progressive Corporation, Cleveland, Ohio; Burton and Shelly Ross, Minneapolis, Minnesota; Dr. Jan Clee, Philadelphia, Pennsylvania; Michael Beatty, Newton, Massachusetts; George H. Waterman III, Eddo A. Bult, and Edward R. Downe, Jr., of New York. Special recognition is due the commercial galleries — the Thomas Segal Gallery in Boston, Massachusetts; the Barbara Gladstone Gallery, Galerie Lelong, Metro Pictures, and the Stux Gallery in New York; the Dart Gallery and the Zolla/Lieberman Gallery in Chicago, Illinois; and the Rosamund Felsen Gallery in Los Angeles, California — which assisted in locating and loaning works for this exhibition.

STATE LIBRARY OF NORTH CAROLINA



3 3091 00778 3459



